HOUSE & GARDEN

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Interior Decoration Number

April - 1929

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Yardley's Old English Lavender Soap

Established 1770

HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*
ROBERT S. LEMMON, *Managing Editor*

ON a day forty-odd years ago a man whose name is famous in the horticultural circles of two hemispheres was walking through his Holland nursery when he was halted by what one might term a tremendous trifle. He had reached a block of young Koster Blue Spruces, comely and symmetrical as such things can be only in one of those scrupulously maintained Dutch plantations, and as his eye ran over it he noticed a peculiar thing: a single branch on one of the stocky little trees was drooping down and outward in a fashion quite different from its fellows. Some odd freak of Nature, some rare variant from the norm, like a finger that has departed from the manner of its fellows; and yet to his trained eye it meant much. To sever the wayward branchlet from its parent and transfer it carefully to the propagating house were simple steps to take along the path which was to lead to the creation of a completely new tree variety—the pendant form of Koster's Blue Spruce.

There is that about the incident which is deeply significant. Not only did it mean the establishment of a different form of a splendid tree; it may also serve as an index to the qualities of men without whom our gardens would be sorry affairs.

For the true nurseryman sees with the eye of a prophet. From small events that would escape the rest of us he builds a great vision. In the seclusion and quiet of his fields, season after season, he works with heart as well as hands, shaping his course by little indications of branch and leaf and flower, upbuilding beauty to still greater heights. His background is the complete fundamentalism of soils and seeds, his atmosphere the warm, infinitely varying pulse of Nature, his aim the enhancement of loveliness. No wonder that at heart he is a dreamer, a man of simple tastes and inward satisfactions. It is regrettable that we who bring into our gardens the tangible evidence of his labors know little of the man himself unless we have gone to meet and watch him in his own creative realm.

An honorable profession and an essential one, and yet the Plant Quarantine Board of the United States Department of Agriculture is striking at its very foundations. As though this bureaucratic body had not already sufficiently injured American gardens, it is now considering still further restrictions which, if they are promulgated, may well sound the knell of the nursery business in this country. It is a serious matter to grant to a handful of men the power to wreck an industry; to intrust to their opinions the future of every garden and grounds in the United States seems incredible. Yet this is precisely the position in which the gentlemen of the Plant Quarantine Board find themselves today, and these are the things they are doing. Unless a stern check is placed forthwith upon their activities there is certainly no telling to what further extremes their fanaticism will lead.

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Happy Days

Blossoms, blue birds, spring joys and the returning sun tell of the approach of Easter. The season demands self-expression—gifts, compliments and social services.

For the social side of Easter we commend the sealed-up sweets in that famous metal box containing

Whitman's Salmagundi Chocolates

Happily likened to flowers for their beauty, purity, fragrance and charm. Each piece in the Salmagundi assortment is a loving expression of good taste.

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THE BULLETIN BOARD

STYLISTS. The young woman of a previous generation who wanted to go into business usually dreamed of becoming an interior decorator; today the pinnacle of young hope is to become a stylist. Now a stylist, it seems, is a person gifted with some omniscient taste or trained to have a wide knowledge of a given line of articles, and who, consequently, is capable of judging what is good taste and what is bad, what will lure the susceptible purse of the purchasing populace and what will not. So speedily has the stylist made a place for herself, that it's a pretty poor store or manufacturing establishment which doesn't have the services of one of these merchandise adventuresses.

FATAL Melons. Vegetables and fruits, it would seem, do more to affect the course of history than flowers. York and Lancaster would have fought anyhow, even if they had never plucked their respective Roses, but the Potato Famine in Ireland turned the tide of the Irish to America. Even such a commonplace fruit as the Melon has written its footnotes to history, for the gluttonous and inordinate love of this fruit has brought many a tragic end. Pope Paul II in 1471 died from eating too many Melons; Frederick of Germany came to his untimely tomb in 1493 from a surfeit of that fruit and his son went the same Melonian way. History does not record whether these indulgers in Melons ate them with salt or sugar, pepper or Lemon juice.

ORNITHOLOGY in Town. Glancing from our mid-town office window the other day we caught a brief glimpse of a Duck-hawk (the famed Peregrine Falcon of those colorful days when Europe's nobility went a-hunting with hawks upon their fists) scouting along the cornices of a neighboring skyscraper in search of an unwary pigeon. Bold raider of the air and swiftest flyer of them all, he often wings across the river from his craggy haunts along the Palisades and strikes down his prey in the very vortex of the city's turmoil as savagely as though he were in a quiet field of medieval France.

Daring, you say? Yes, perhaps. But more than that, there is something rather splendidly scornful about the gesture. Here is the greatest metropolis on the Western Hemisphere, a gigantic, stupendously artificial testimonial to Man's power—and to the hawk it is beneath notice save as it may satisfy his hunger for fresh pigeon!

SPECIALTY Plus. The furore over Blondes versus Brunettes has so occupied the world's attention that the Titian-haired seem to have been forgotten. Yet a Loving Reader, who is crowned with that particular tint of hirsute beauty, has created two color schemes that suit the Titian alone: a living room executed in black and violet, a bedroom in apple green and black.

THE MAD GIRL'S RHYME

If I can braid the sunlight's topaz gleam,
  A constant prisoner, into my hair;
Or plunge my fingers in a dappled stream
  And cull the lucid emeralds laughing there;
If I can filch the baubles of the night,—
  The crystal necklace of the crescent moon,
Her shining train of faery silver light,
  The stars that glitter on her darkling shoon;
If I can tame a little rustic breeze
  And hold it as my own, a thing apart,—
Can I but capture one of these,—I know
  That I can bind to truce your truant heart.

CAROL PHYLLIS SCHMID

THE Designer Has His Troubles. There may be a glory of the sun and a glory of the moon and a glory of the stars, but in American manufacturing there seems to be no glory of a designer. He may be a well-equipped, widely-trained and long-experienced designer, but the selling merits of his creations are judged by men who usually know little about design. What a wonderful advancement in taste would come to pass if presidents restricted their effort to management and salesmen to selling and manufacturing men to manufacturing. The poor designer might then have a real chance.

These unseemly thoughts occurred to us the other day while glancing over a new array of articles. They were in unbelievably bad taste. Completely ignoring the designer, the company that made them had asked their salesmen to submit designs of what they thought would be good sellers. And so yet another crime against good taste was perpetrated.

HELLO Refinements. The mountain has at last come to Mahomet.

Once on a time, when the telephone bell rang, we rose from positions of comfort and ease, rushed to the receiver and conducted conversations panting and out of breath. Telephoning under those circumstances often proved annoying. Today the telephone is brought to us. We need never change the pose of comfort and ease. The modern house is wired with a telephone connection in practically every room. A portable set is plugged in, and you take the message where you are. This, together with the introduction of the Continental type of 'phone, marks a great step forward. We understand that soon these Continental 'phones are to be available in appropriate colors to suit the color schemes of rooms. Surely we could demand no greater service or refinements.

SOMNOLENT Literature. Believing that all gardeners read in bed, we have recently descended on the unsuspecting world with a volume called "The Gardener's Bed-Book." It consists of a short piece for each night of the year, together with a daily horticultural hint, and between months a long piece. Not all these "pieces" are about gardening: the whole rural world is scooped up in the net—pigs, farmers, birds, visitors, chickens and those hundred and one other pleasurable contacts that come to a country lover. Being mostly in small bits, such a book can be nibbled, which is the way to read in bed. It can be started on any page and stopped when the head begins to bob.

FLOWERY Fireworks. Among the summer flowering bulbs that are well worth growing are Montbretias or Tritonias. Having recently been the object of some successful hybridizing, their colors are now infinitely improved and their size enlarged. From New York southward they prove hardy if covered in winter with a three inch mulch of manure. And they should be allowed to stay where planted because their increase forms in a little bulb that develops at the end of a long root. Lifting them each fall cuts off this new bulb. A leafmold soil, quickened with a dust of bonemeal, is their preference.

In blossom the Montbretia is like a flowery fireworks—a burst of scarlet, yellow, apricot, orange or pink stars.

FRACTUR. Among the old Pennsylvania Dutch a favorite form of wall decoration was *fractur* or illuminated hand writing. This was once taught by schoolmasters and by vagrant artists who went about from house to house, with their boxes of quill pens, cherry gum varnish and home-made inks. *Fractur* work consists of two kinds—the religious and the secular. The former was used to illuminate hymns, baptismal and marriage certificates and such. The secular decoration covered such illumination as song books and allegorical pictures that were hung on whitewashed walls. The colors were reds, blues, yellows and greens, and the execution of the drawings, while reminiscent of Persian calligraphy and Indo-Persian painting, have a peasant crudity that attracts the eye of collectors today. These *fractur* pictures, together with samplers, formed the main decoration of the Pennsylvania Dutch farmhouse wall up to the time Currier and Ives produced their lithographs.

THE Tortoise and the Hair. Apropos of the article on collecting objects made of tortoise shell, which appears in this issue, we saw recently a tortoise shell room—a little powder room with tortoise shell paper on the walls, curtains and dressing table of tortoise shell fabric and tortoise shell toilet articles. It was novel and striking.

S. H. Gottscho

THE GALLEON REACHES HER LAST PORT

Like an old galleon, this marine library on the place of Walter Seligman at Sands Point, L. I., rests comfortably after many voyages, in a safe port under the shade of overarching trees. Howard & Frenaye were the architects

The pirate groups of Dwight Franklin are realistically vivid in modeling and color, and authentic in their details. These are designed for libraries and can be let into the paneling

PIRATES, SHIPS AND THE SEA

Rascally Enterprise Having Been Tamed, Long John Silver and His Crew Become Decorations

RICHARDSON WRIGHT

THEY tell a yarn (those who know about such things tell it) of a woman pirate who once sailed the Spanish Main, and a high-boned tousle-headed, leather-lunged, spray-tanned harridan she was. Peaceful Caribbean coastal towns, basking in their palm shade, trembled at the mention of her name. Hardy mariners vowed they'd rather meet a dozen other pirates on the high seas than this solitary female. For she exacted a strange tribute of her captives and imposed a bitterly ironic penalty: she was kind, yea, even receptively romantic, to the handsome, but as soon as she felt her heart softening toward one of them, that man walked the plank.

And that, it would seem, is about the nearest to gentle romance the annals of piracy ever approached. Otherwise it was a hard and bitter and bloody business, and 'twere much better to contemplate it from the secure distance of a book than to have dabbled in it.

Yet there was a time when "private enterprise" was sanctioned, when the master of a vessel gathered about him a lusty crew and set forth to despoil enemy shipping with the full knowledge and sealed consent of the authorities. Privateering became a gentleman's profession. Were it not for authorized robbery on the high seas by its illustrious ancestors, many a New England family, now prominent, rich and conservatively respectable, would have remained in obscurity. Today the racketeer and the gunman are generally recruited from the lower orders, and certainly their work carries no sanction from the State. Yet the gunman and the pirate are birds of the same feather, and the day may come when, down the perspective of the years, Chicago will appear as romantic as the Spanish Main.

Still the pirate by land is one thing and the pirate by sea another. For the sea has its magic that no underworld can ever create. And old Thomas Traherne spoke the solemn truth—a man can never enjoy the world aright until

> The sea itself floweth in his veins,
> Till he is clothed with the heavens,
> And crowned with the stars.

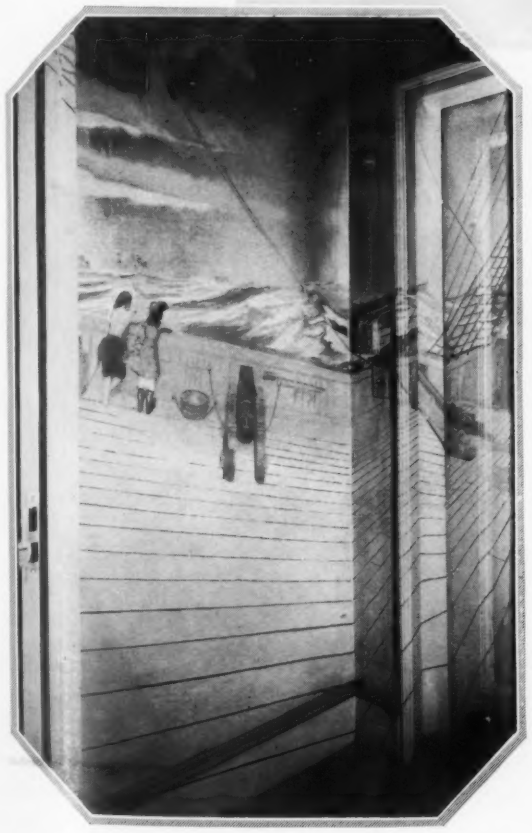
The sea and ships and men who go down to the sea in them will always hold the romantic spirit of man in thrall. The salt spray, the bellied sail, the conflict of angry wind and great waters, the glide of the keel through the corrugated waves, the enveloping heavens, the star-spattered sky—who can resist their allure? The smell of the sea, the smell of oakum, the stench of bilge, the fragrance of a cargo—these are its incense. The sailor's song, the wind through the ratlines, the pant of the donkey engine, the rumble of the anchor cable through the chock, the orders barked out from the bridge—these are its music. Even the dullest landlubber rises to pinnacles of adventurous imagining in their presence. None of us stays completely sober when the heady wine of the sea flows in our veins.

When we dream of the sea those are the things we dream about. And yet when we meet it in reality today, how tame and decorous and orderly and comfortable the average sea-faring becomes! Now and again the placid annals are broken by a Vestris disaster or a vivid page of heroism is written by a Captain Fried and his kin; but for the most of us sea-faring today is a matter of big liners with elevators and pretty deck games and a rich and varied cuisine and large, diamond-bespangled women playing bridge and stout men uneasy because they haven't received the latest stock market report. Romantic, picturesque

S. H. Gottscho

Inside that range of poop-deck windows in the Seligman library extends a broad bunk. Ships' timbers support the walls and ceiling. The shelves contain a marine library

Port hole windows give a realistic touch of the sea. The only molding in evidence is a ships' cable strung under the beams. Most of the lighting is furnished by ships' lanterns

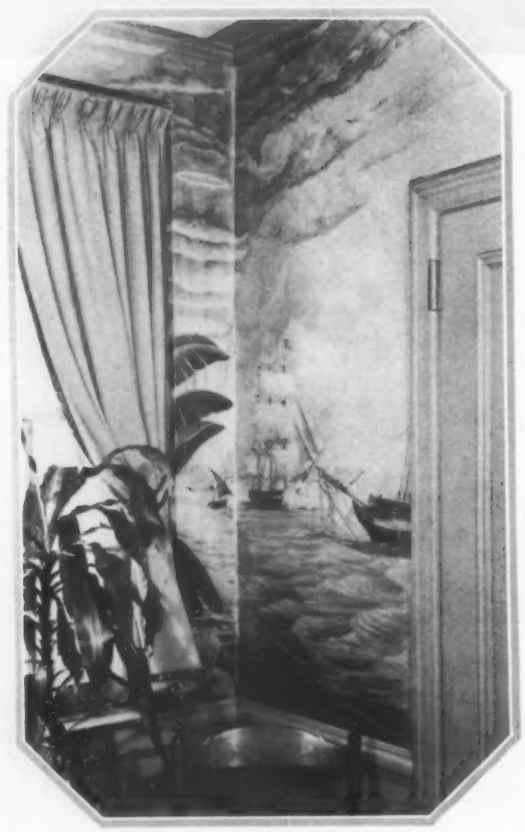


In a very novel way Stanley J. Rowland has turned this commonplace apartment foyer into the deck and sea surroundings of a ship. The floor is part of the picture

On the walls the sea mounts restlessly whilst pirates, leaning against the taffrail, watch the horizon and the palmy islands creeping over it. Some of the pirates are gambling

The floor is a brown composition scored with black to simulate the "tar lines" of a deck. Murals are in water color on silvered paper. The apartment of William M. Mather

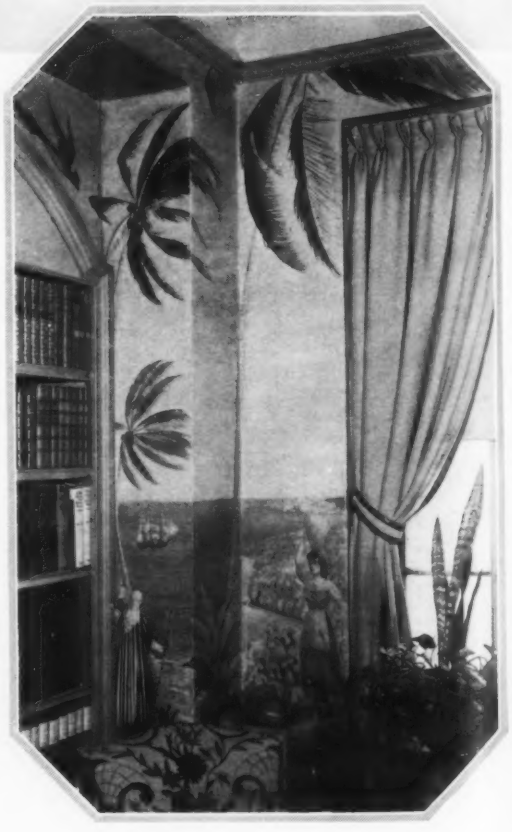
MICH.



In another room of William M. Mather's New York City apartment the walls are covered with murals of sea scenes from the war of 1812. Here the U. S. "Constitution" is overcoming the "Guerrière"

In one corner the U. S. "Intrepid," which was fitted out as a fire ship to be blown up and wreck enemy shipping, is surprised by pirates who board her. Capt. Somers fired his magazine and perished

(Right) The U. S. "Constitution" is entering the Mediterranean in this corner, skirting the coast and heading for Syracuse, which was the base port in the war with Tripoli. Painted by Stanley J. Rowland



Fifteen men might well sit on a dead man's chest and yo-ho their bottle of rum in this tap room of D. M. Cooper's New York apartment. John Leathers, decorator

The walls in the New York apartment of Z. R. Sheesley are covered with pirate murals by Louis Bouché. Walls are vermilion with figures and scenes in realistic colors

sea-faring is as hard to find today as dinosaur eggs. The rascally pinnacle of nautical adventure is now practised only occasionally in Chinese waters; piracy has become a museum piece! Long John Silver, Henry Morgan, Captain Kidd and all those who once dangled in disgrace from the yard arms now hang decorously on our walls.

These salty, maritime sentiments have been set down as a preface to introducing the fact that the sea, ships and pirates (as the illustrations accompanying this text demonstrate) are established and popular subjects for decoration. The collecting of boat models and boat gear has long since been a hobby among the nautically-inclined. Vast prices are paid for models and the hobbists even support a society devoted to boat model building and collecting. In one New

England coast town the sailors among the gentry have formed what they call "The Intellectual Yacht Club": in Winter they can't sail, so they sit around indoors and discuss models and rigging and all the infinite detail that went to make the clipper ship famous. These interests, as we have said, are so long established as to have become commonplace.

In fact, one would be tempted to say that interest in nautical matters had become so commonplace as to be at a standstill. It was whispered (by those who watch such trends) that the sea has gone out of fashion and its popularity usurped by hunting. The steady rise of riding to hounds in this country has caught the interest and support of many men of adequate purse. But can it

(*Continued on page* 172)

ON ROOFS, GABLES AND GARRETS

Wherein a Poet and Philosopher Muses Upon the Attractions of

A Dwelling Among the Housetops

RICHARD LEGALLIENNE

A HOUSE, however comfortable, however perfect its plumbing and its heating system, is not complete unless, in one way or another, it appeals to our sense of romance. Be as utilitarian, materialistic, common sense, as we please, there is something in even the most unimaginative, dry-as-dust, human lives significant beyond their mere business and domestic activities, something "beyond the reaches of our souls", and of this something, though we may be unaware of it, we instinctively crave some indication, some inkling, in our surroundings. That is why the most charming "flat" seldom gives us the feeling of being a real home. However luxurious it may be, however we store it with memoried furniture and various bric-à-brac reflecting our individual tastes, the mere fact of its being but one horizontal slice of a building made of identical slices gives us the feeling of being mere transients in an admirable hotel. 'Tis but a tent where we take our one-day's rest, and gives us no sense of being that abiding-place expressive of ourselves and our own lives which we all desire, however illusory that abiding-place may be.

Even a small modern house which we have all to ourselves may still have for us that glimmer of romance. But there must be something about its construction, or some characteristic perhaps scarcely definable, beyond its merely utilitarian uses as a domicile, to please our fancy or stir our imagination. Some corner of a room, some trick of windows, some turn of a staircase, or some hinted expressiveness in a corridor—the way the light falls here and there, or certain angles or contours in its walls or its woodwork—suggesting something besides the obvious needs of its architecture; the quality I mean may be conveyed in many such scarcely perceptible ways, and, though we cannot quite put our finger on it, it is enough to feel that it is there.

Of course, I am here speaking of that merest minimum, the faintest over-tone of romance with which most of us must rest satisfied in our modest dwellings. On the other hand, there are houses which, so to speak, reek with romance, old historic houses lovely to live in, but in which, so dominant is the fragrance of their memories, we and our own lives seem almost crowded out, and where we might well feel that we are little more than custodians for their invisible tenants.

PROBABLY of all parts of a house the roof is that which most often gratifies, or provides opportunity for, the romantic sense, and particularly in connection with two features that frequently belong to it—gables and garrets. What accumulations of universal romance are suggested by the mere words "gable" and "garret"! Architecturally speaking, a gable, according to the dictionary, is just "a peak of a house-top"—but how much more it means when Hawthorne uses it in one of the most inspired titles ever given to a story—*The House of the Seven Gables*. That title is almost enough. One hardly needs to read the book. The title almost suggests more of romantic promise than even Hawthorne can fulfil.

And "garret"—"a room at the top of a house". Again, how much more it means to the imagination than just that. Chatterton, and starving poets and artists without number, on the one hand, and on the other a sort of haunted room, a storehouse of romantic family wreckage, so awe-inspiring to exploring childhood—the quaint old lavendered dresses and bonnets of vanished grandmothers, old chests overflowing with forgotten vanities, superseded household ornaments and appliances, books of bygone authors from whose pages mice have stolen piecemeal the material for their curious nests, and antediluvian débris of all kinds over which the spiders of many generations have spun their veils.

HOW much human history must have been absorbed by those two words, for the mere mention of them to mean so much. How right the old necromancers were in imputing such magic power to certain words. "Garrets"! One could write not merely an article but a whole long book on the multifarious story of garrets. Of course, no one nowadays reads Mrs. Browning, and I confess that it is a long time since I opened *Aurora Leigh*, so I have to trust to my memory for a garret-picture vivid still, an old garret-room filled with old books, like some treasure-cave in *The Arabian Nights:*

> I had found the secret of a garret-room
> Piled high with cases in my father's name,
> Piled high, packed large,—where, creeping in and out
> Among the giant fossils of my past,
> Like some small nimble mouse between the ribs
> Of a mastodon, I nibbled here and there
> At this or that box, pulling through the gap,
> In heats of terror, haste, victorious joy,
> The first book first.

And to think that still in England there are probably garrets hiding under cobwebs Shakespearean First Folios, as there are probably garrets still in New England where copies of Poe's *Tamerlane* (one of which sold the other day for I forget how many thousand dollars) lie as at the bottom of the sea. If only one knew where to look!

Again, I suppose no one just now is reading Carlyle. More's the pity, for those who don't; for they miss probably—so to speak—the greatest descriptive American journalist that ever lived! I am thinking particularly of

(*Continued on page* 180)

Mattie Edwards Hewitt

A TERRACE GARDEN BY THE SEA

This little flag- and brick-paved garden overhangs the water on the property of Mrs. Eugene Atwood at Stonington, Conn. The stone piers at the corners of the pool were taken from an old house cellar nearby. Armand R. Tibbitts was the landscape architect

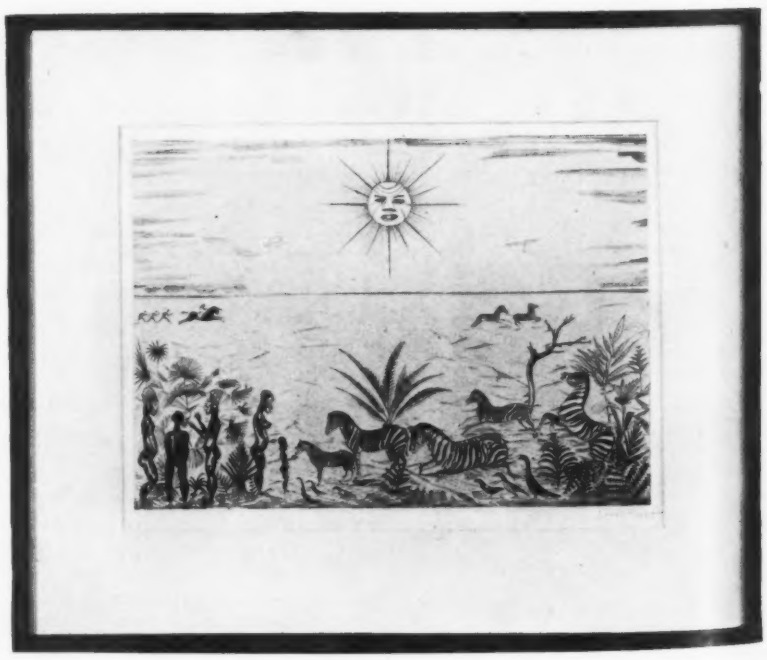
ZEBRAS DECORATE THE MODERN SCHEME

In olden time ye potters gay
Pottered a bit with cream white clay;
Fashioned females for inspiration
Then made zebras for decoration.

MODERN STAFFORDSHIRE
FROM ELIZABETH PEACOCK

When leopards as a fashion passed
And sundry decorators gasped
For something new—a novel theme
To humanize the modern scheme,
A zebra galloped to the light
Flaunting his fur in black and white
"Oh, take my own, my native coat,
And make my skin a fashion note".

REVERSE SIDE OF SCREEN
SHOWN ON OPPOSITE PAGE



Consider the gen'rous jungle
When planning to hang your wall,
It offers subjects aplenty
For the room both large and small;
It sends the friendly zebra
In modernist white and black,
A theme that is doubly striking
When caught by the etcher's knack.

ETCHING BY JOSEPH HECHT
THE WANAMAKER GALLERIES

THE JUNGLE OFFERS A NOVEL THEME

Not a zebra skin as you might think
Or a sheet of foolscap splashed with ink,
But a new plush for one who dares,
For modern rugs and beds and chairs.

SOFT PLUSH IN ZEBRA MARKINGS
THE PARK AVENUE GALLERIES

Modern rooms in monotone
In gray, say, or silver sheen,
Need a sharp accenting note
A vivid vase, a lamp, or screen;
Such a screen as this, perchance,
Which brilliantly avoids the trite,
For zebras fighting gallantly
Are pictured here in black and white.

SCREEN BY ROBERT W. CHANLER
THE PARK AVENUE GALLERIES

Perhaps you want to fill a space
With something that is new and smart,
This sculptured group is full of grace
And zebras here are really art.
This jungle theme need breed no terrors
And you will surely make no errors,
For modern art is not a lottery
When zebras come in soft brown pottery.

PRIMAVERA GROUP FROM
VENTURUS, WANAMAKER

SOME NEW NOTES IN DECORATION

Which Give A Brief Outline of Contemporary Modes in Furniture, Fabrics, Wall Papers And Floor Coverings

DECORATION has never been so flexible. You may have a primitive New England interior, an 18th Century French, English or American house, rooms inspired by the farmhouses of provincial France or surroundings depicting the *dernier cri* of the modernists. And if you live in sections of the country where Spanish or Italian architecture is the order of the day, you will probably have interiors reflecting the florid moods of the Renaissance. All these styles in interior decoration are found today and while modernism is the new, dramatic note, it is by no means the dominating factor. Traditional styles prevail, and will continue to prevail, being founded on reason, beauty and livability.

DECORATIVE STYLES

Contemporary design—in other words the attempts of creators of interior furnishings to meet the changed tempo of our lives, to create a style as typical of the age we live in as are the decorations of the 18th Century characteristic of that era—is at present the outstanding note in interior decoration. It cannot be ignored and even if you are a dyed-in-the-wool conservative, you will recognize and approve the tremendous advance made in lighting, the intelligent use of industrial materials and the essential simplicity and restfulness of the new interior. Each season shows an advance in this method of furnishing—a greater rationalism in the matter of design, an avoidance of the merely bizarre, and a praiseworthy insistence on the purely practical. Modernism is now becoming sane. In certain aspects it is superbly dramatic. In its best phases it is designed to meet the varied demands of present-day living and therefore has come to have place in the American home.

The newest note in 20th Century decoration is the combination of contemporary designs with furniture and accessories of past eras. You do not have to discard all your furniture in order to have a room with a modern air. Furniture of the Directoire and Empire periods, particularly the latter, can be used successfully with modern pieces as these styles have somewhat the same feeling—much of the simplicity and directness of 20th Century types. And, paradoxical as it may seem, one of the most successful apartments seen recently was a combination of modern pieces with very old Chinese furniture made of ebony. This was without carving, with straight, direct lines that harmonized perfectly with the simple modern pieces, many of them mirrored. In the matter of overstuffed furniture it is not necessary to go far afield for designs with a modern flavor, as the conventional Lawson type of sofa and chair is essentially of this age, being comfortable, with well-designed straight lines.

Finally, furniture is not the only means of giving your room an up-to-date look. Wall paper, textiles and accessories will work wonders, many of the new designs agreeing perfectly with period furniture in spite of their essentially modern feeling.

Among the well-known period types of decoration, the English style of the 18th Century is outstanding at present—a particularly gratifying trend as this type is beautiful, livable, and within the reach of every purse owing to the numerous excellent reproductions of 18th Century furniture, textiles, rugs and wall papers now on the market. Next in order of popularity comes the interior furnished in the Early American taste. This type, although past its peak, is still a strong factor in decoration. It is a pleasing style for country houses, particularly if a quaint, unsophisticated effect is desired. It is distinctly a country type, however, and should be avoided in formal city rooms. The pine kitchen table of our ancestors has no place in the modern drawing room, despite the price it brings at auctions. Modern overstuffed pieces should be mixed with your early pine and maple chairs as comfort was almost an unknown quantity in the sturdy furniture of our American forefathers.

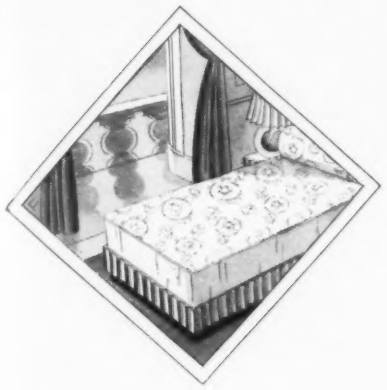
When we come to France, the Directoire and the simpler Empire forms are desired at present for their beauty and rarity. Of the earlier French styles, the furniture of the Louis' is too beautiful not to have its place in the sun and will always be sought for by people desiring sophisticated grace, flowing lines and a general decorative style instinct with elegance. French provincial furniture having much the grace of its Parisian prototype adds the pleasing quality of informality which makes this style an engaging medium for country houses where it may be used alone or in combination with the earlier type of American furniture. It is also an outstanding note in sun rooms and porches where it is frequently mixed with wicker. Finally, the smartest interiors show a blending of related styles, this treatment being much more effective and interesting than when all pieces from one period or matching suites are used.

The most interesting of the new colors and combinations of color come from the modernists. They are responsible for the use of stripes in blends of one color in preference to contrasting hues. This *ombré* treatment is found in fabrics, wall papers, rugs, porcelain and painted walls. Outstanding among the colors for walls this season are the peach and apricot tones, beige, tan with a pink cast, blue-green, crisp lettuce green, mauve, ashes of roses, primrose yellow, hydrangea blue, chalk blue and turquoise. If you are a modernist you will indulge in such colors as chartreuse green, citron yellow, honey beige, coral, henna, lacquer red, sky-blue, pencil blue, aquamarine, gray, silver and the metal colors, and such combinations of color as lemon yellow, silver and pencil blue; peach shading into brown with accents of copper; gray and black with touches of brass or silver; orange, yellow and silver; chartreuse, blue and silver; white with honey beige; silver, dark blue and jade; tête-de-nègre with lemon yellow and cream; lacquer red, lemon yellow and beige, and brown shading through beige to cream. Chartreuse green and lemon yellow are favorite colors of the modernists; silver is widely used, and all white is extremely smart.

FABRICS

Chintzes and hand-blocked linens are the leading fabrics for overcurtains at this time of year, although chintz is no longer regarded as merely a summer material. In color, the trend is away from natural grounds, the favored ground colors being the deep peach, apricot and henna tones; green, lacquer red, blue, yellow, brown and prune. The red and brown grounds are particularly good with both wood and plaster walls. In damasks and brocades very much the same colors prevail. Here the coppery peach tones, the greens and blue-greens are outstanding. Greens are apt to be the crisp spring greens; gold grounds frequently have a greenish cast. English types of design predominate in chintzes, particularly reproductions of Georgian flower motifs. Early American patterns, especially quaint designs copied from old documents are much in demand. In typically French designs, patterns of Empire and Directoire feeling are preferred over the more informal toile de Jouy designs, toiles being mainly used in rooms of French provincial type. Chintz is also

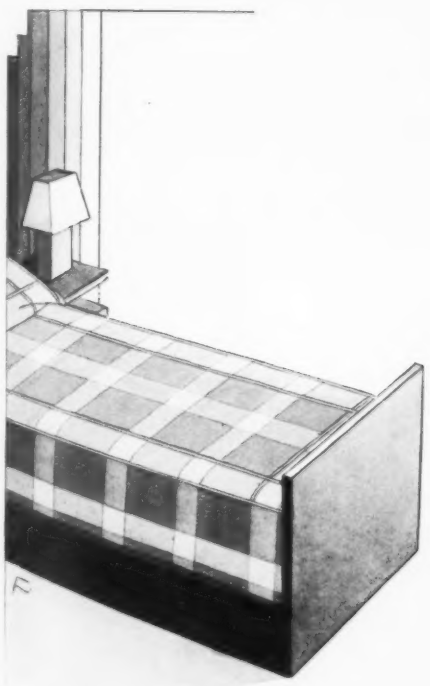
(*Continued on page* 190)



Cream colored voile embroidered in white silk and bordered in plain voile makes the spread above. From Margery Sill Wickware

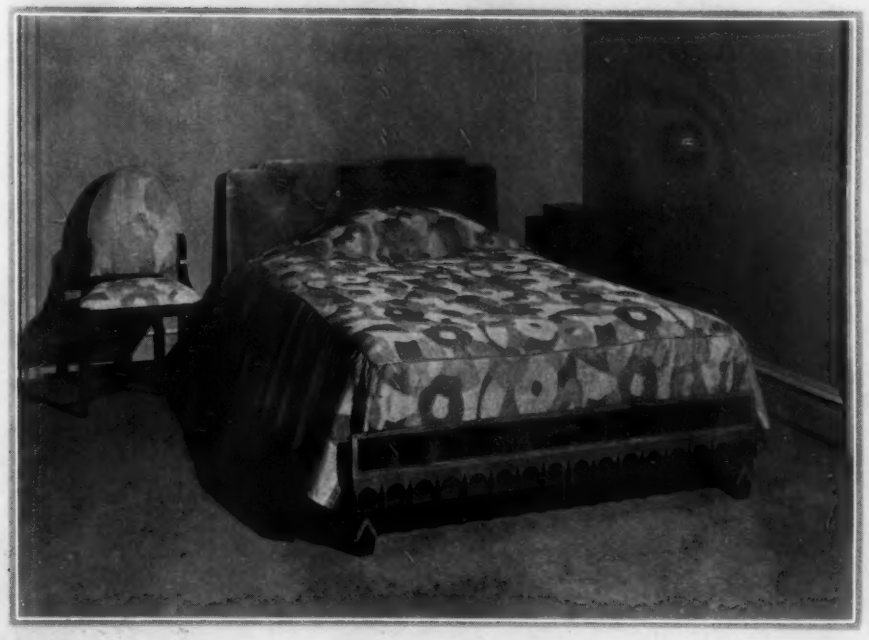
COVERING THE MODERN BED

The simple lines of the spread at the right contrast with the elaborate character of the top—a damask in green and silver bordered in turquoise. Park Avenue Galleries



(Above) This durable linen spread in an effective block design comes in three shades of lavender, blue, green, rose or gold. Macy

When walls and floor are plain, the curtains and spread may be figured. (Right) A bedspread of modern damask in pink and silver. From the Park Avenue Galleries



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The smartness of plaid taffeta spreads used in connection with wall paper and figured upholstery is apparent in the room above. Decorated by Elsie Sloan Farley

(Above) A charming spread for Colonial rooms of quilted sateen or chambray with bands of gingham decorated in an appliqué rose pattern. Eleanor Beard

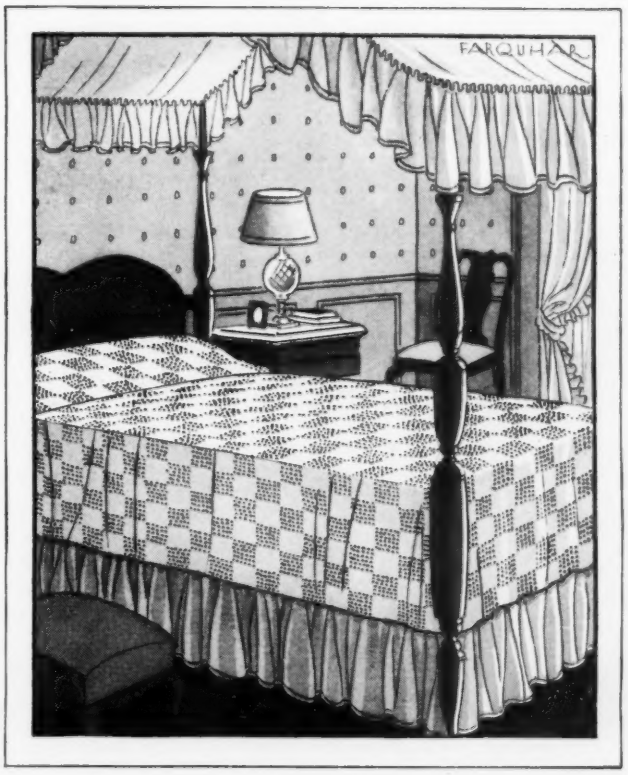
The design of this quilt was developed by southern women during the Civil War. Hand quilted sateen or chambray; appliqués of colored gingham. From Eleanor Beard

This smart spread of soft silk is quilted on the border and valance. The portions covering headboard and bolster are entirely quilted. From Elsie de Wolfe

Above are decorative, well-made spreads of gray percale embroidered in tiny flowers in cherry red, yellow and emerald green. The trimming is of narrow tape in pleasing cherry color. From Agnes Foster Wright, decorator

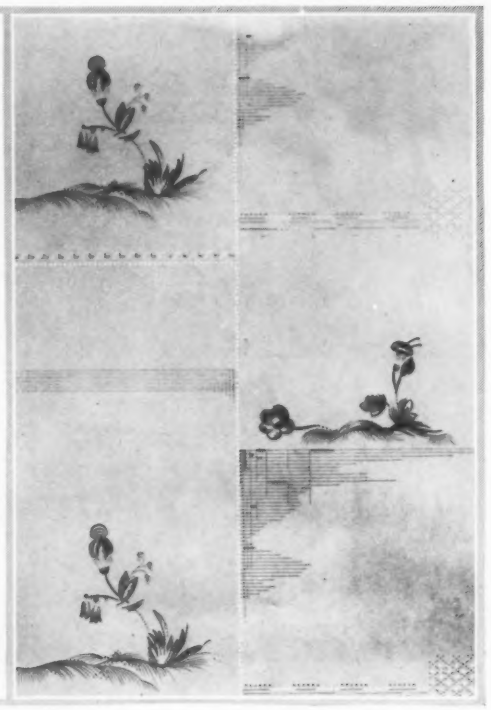
BEDSPREADS FOR SEVERAL DECORATIVE SCHEMES

Crisp organdie patterned in a graceful modern leaf design makes an excellent summer spread. The top is quilted. Blue, red, green or gold with white. From Macy

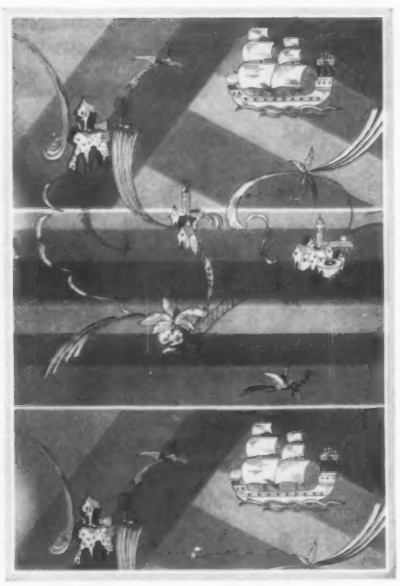


A simple and effective spread for covering an early American bed is shown in the sketch above. It is of durable white cotton decorated with squares made of raised French knots in yellow, blue or green. McCutcheon

(Above) Modern German paper with ground shading from yellow to coral. Coral and pale blue-green leaves. Elsie Sloan Farley



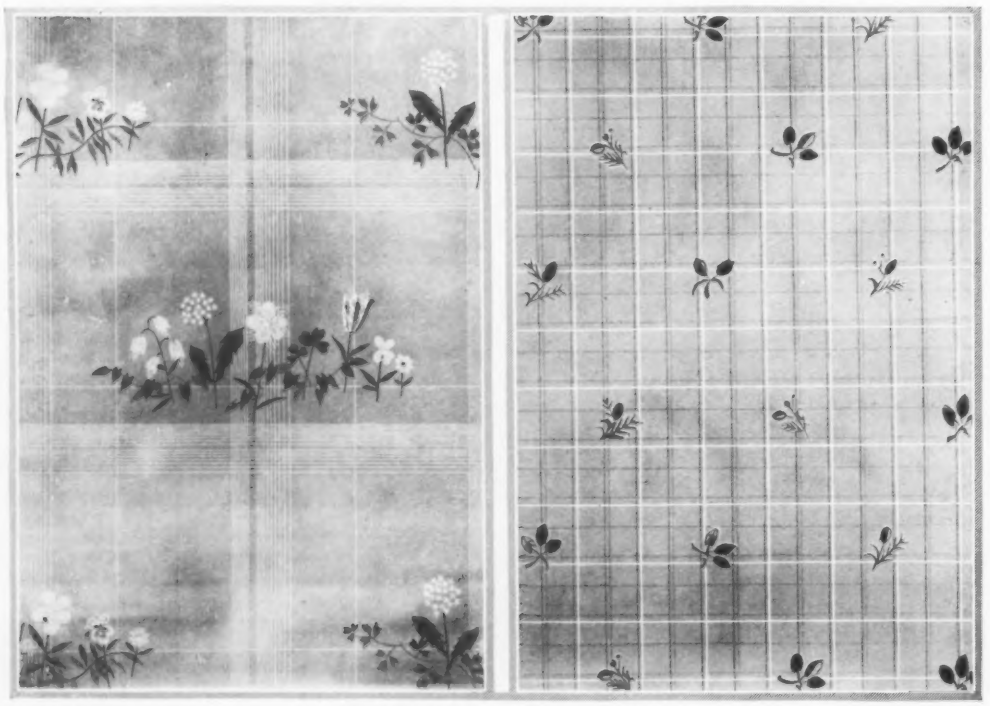
(Above) Pale chalky blue ground, flower motif in pink, tan and lavender. Suitable for modern or period room. From Mrs. Buel



(Left) Modern paper with pinkish tan shaded ground, ships in green-blue, with touches of light red. Courtesy of Mrs. Gillette Nichols

(Below) Prim flowers in peach, lavender and yellow are scattered over a pale blue-green ground checked in white lines. Thibaut

(Below) Lavender ground checked in white, tan and violet lines. Bud and leaf pattern in bright green, rose and tan. Thibaut



HOW TO SELECT WALL PAPERS

With Thirteen New Designs

MARGARET McELROY

WALL paper simulates, at considerably less expense than the original, painting, wood paneling, treillage, textiles —both woven and printed types—leather, marble and even sculpture. It is used because it brings to a room design, color, and the refreshing play of light and shade. A wall in some gay, fanciful pattern or figured to suggest happy, far-off things gives freshness and variety to the decorative scheme. It does more. A well-designed background frequently atones for undistinguished furniture. Finally, wall paper is used because a decorated wall is more stimulating than a plain one.

While it is impossible to lay down any hard and fast rules for the selection of wall paper, personal preference playing so large a part, there are certain basic principles that cannot be disregarded when choosing this versatile type of background. A working knowledge of these principles, —a realization of what design and color can do to a wall—is very essential if you would avoid mistakes and finally achieve a really successful papered room.

The main things to be considered when selecting wall papers are: the purpose of the room, its size and architectural peculiarities, its exposure, and the period, if any, of its furnishings. In general, large rooms can stand more color than small ones; here also designs can be larger and more definite in outline than in smaller, more restricted areas. Dark rooms should have papers in light-reflecting colors. Yellow reflects the most light, then the cream, beige, buff and peach tones. When there is sunlight or sufficient strong light, the greens, blues, grays and violets can be used successfully. If a plain wall is desired, wall paper can still be used, but in this case a paper with a rough surface is advisable as it insures a greater play of light and shade than a flat paper. Gold and silver tea chest papers make effective walls and these can be shellacked with color, giving the effect of old lacquer.

Rooms may be entirely papered, or partially papered, the latter treatment being a popular fashion in the 18th Century. When wall paper panels are used, the designs should be fairly important, as this treatment is intended to take the place of painting or tapestry. Applied in this way, the paper may be paneled into the side wall, placed over the mantel or set into the panels of the doors. Scenic papers with a definite picture quality, or floral patterns

in the Chinese manner, are best adapted to this type of decoration. Also, there are the decorative wall paper borders which may be used in any number of attractive ways—around doors and windows, up the corners of the rooms, to form panels or simply to outline the dado or cornice.

FOR HALLS

Long and narrow. Use patterns that give an illusion of space. Landscapes with vistas are a good choice, as they carry the eye onward. Foliage papers are successful when the design is broken up so that light spaces are visible through the leaves. This type creates the effect of distance, making the hall appear larger than it really is. If the hall is dark, use a paper in a light color such as yellow, beige or cream, or a foliage paper in light grays or greens in which there is plenty of white space. Trellis papers are charming in long, narrow halls, particularly if arranged in panels so as to suggest arbors. The light areas seen through the green trellis give distance and the panels break up the long spaces.

Large and well proportioned. Here is the ideal place for scenic papers, for Classic designs, large scrolls or regularly placed motifs that require well-balanced spaces. Landscape and Chinese floral papers are also effective in halls of this type. Scenic papers should be placed above a dado so that the design is level with the eye and above the furniture. Landscape and papers with trees and flowers may go to the baseboard as there is no definite picture, only a flow upwards of trees and leaves.

Broken up architecturally. Here a paper should be used that breaks up well and not a picture paper or medallion design that is spoiled by being cut into by doors, windows and stairs. Use flowered, foliage, landscape and all-over papers, as these patterns having no definite beginning or end, are not harmed by being broken at any point.

Low ceiling. Designs with an upward trend make for greater height. The new German papers in modern designs are excellent here, as many have delicate vertical designs that carry the eye upward; landscape papers with a sense of distance and perspective, with soaring trees and glimpses of the sky all add to the apparent height of a low room. All-over flowered papers are charming in country house halls, as they make a nice transition from the garden to the living rooms of the house.

THE LIVING ROOM

This is the most difficult room to paper on account of the number of fabrics used in the decorative scheme, many of which will be figured. Study the size and exposure and then decide whether you want the preponderance of design to be in the background or the textiles. Avoid distracting

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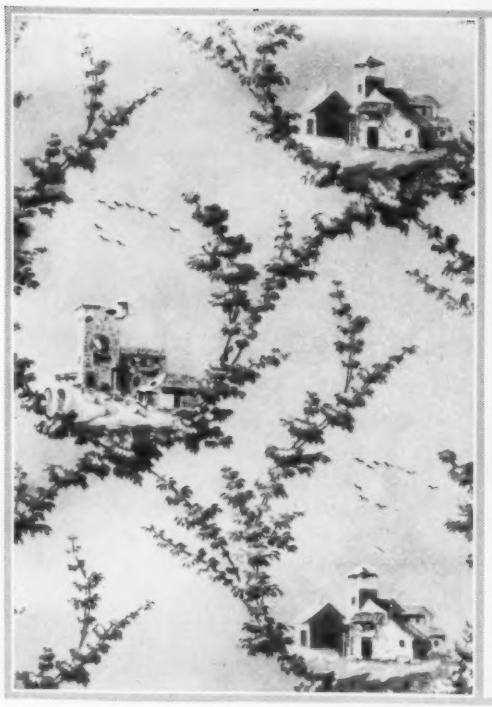
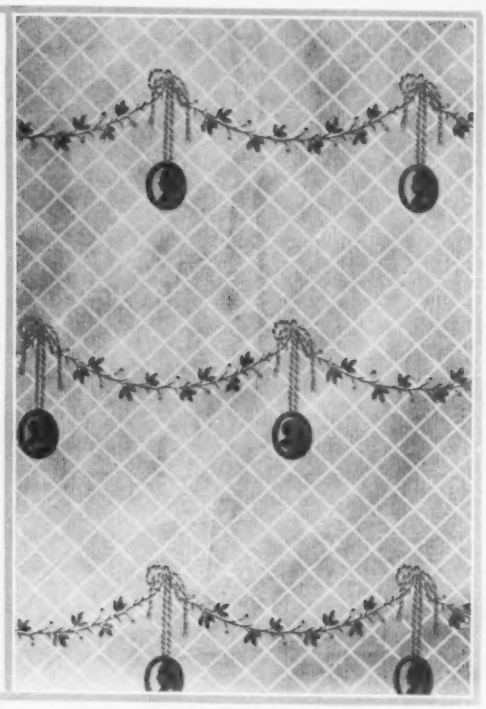


A delightful country house paper, rose ground with lavender cast, mauve houses, leaves in blue and green. Nancy McClelland

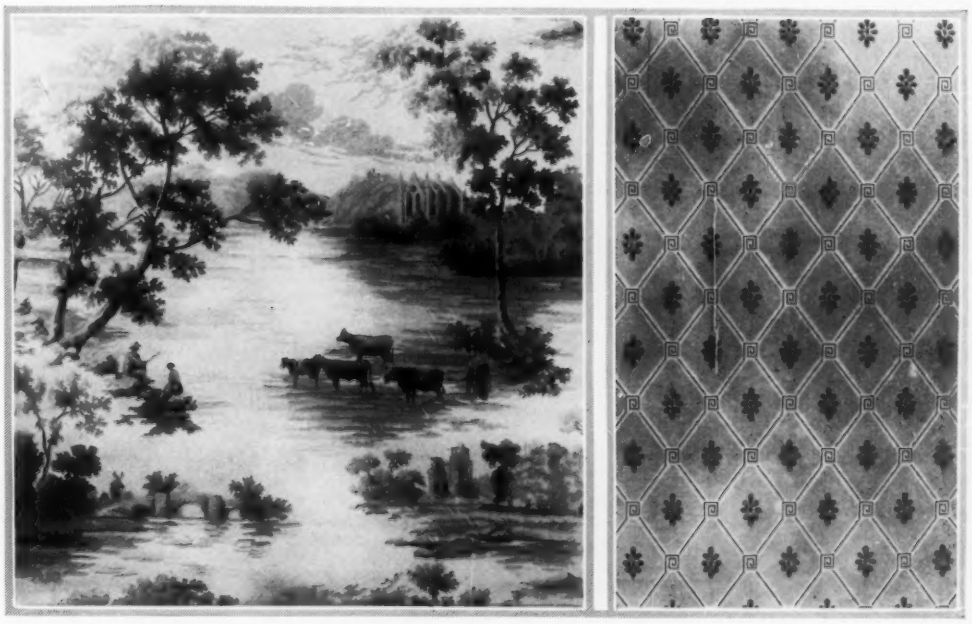


(Above) Directoire design on a gold ground checked in white. Green leaves, medallions in blue and green. Odom & Rushmore

At the right is a copy of an interesting 18th Century paper. It is hand-blocked, obtainable in shades of gray. From Harriett C. Bryant

Below is a peaceful landscape scene with buff ground and design in deep red, tan and soft greens. Bostwick & Treman

(Below) Excellent paper for country bedrooms or cottage living rooms. Buff ground, design in apple green. Other colors. Thibaut



ENGLISH MODERNIST FURNITURE

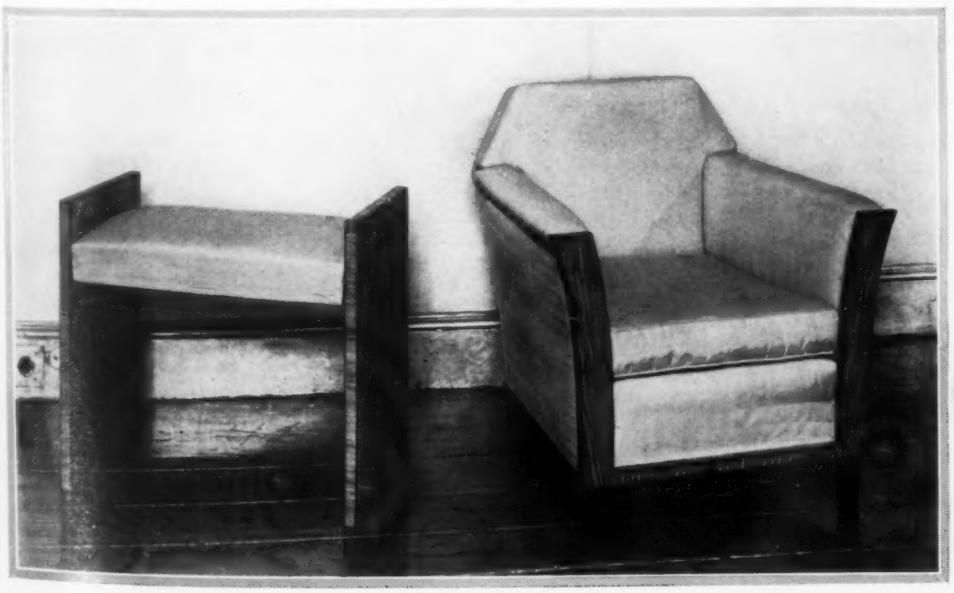
The heritage of Sheraton, that English master of "trick" furniture, may have passed to this generation of contemporary designers. The bookcase designed for Sir Edwin Lutyens is a compact piece of furniture with cupboard, shelves and hidden compartments. The wood is burr walnut

England, which produced some of the world's most influential furniture designs, could be expected to offer its distinctive interpretation of the Modernist taste. These pieces are the work of Symonds & Lutyens, the latter being the son of the famous British architect, Sir Edwin Lutyens. Burr walnut with colored tassels is the scheme of this bureau

Severity of line, the minimum of applied decoration and an effort to make the wood itself provide the main interest are three outstanding features of these English designs. The vagaries and extravagances of many Modernist pieces are pleasantly absent in these

Severity of line is also found in the architectural backgrounds of the rooms. In this dining room executed for the Baroness Ravensdale the forms used are Classics, the colors modern—pumpkin red walls, black mirrors, glass architraves to niches and [illegible] of black glass with green caps

(Below) A walnut stool and easy chair show the simplest possible lines required for comfort and utility. This display of English Modernistic taste is one of a series of national contemporary designs that House & Garden has been showing. German, Swedish, French and Italian have already appeared



The chairs in the dining room of the Baroness Ravensdale at London are of walnut upholstered in ivory painted calf. The circular dining table is finished in burr walnut veneer with an ebonized center and base

COLOR SCHEMES FOR EARLY AMERICAN ROOMS

Suggestions for Four Colonial Interiors Arranged and Adapted To the Modern American House

HELEN WELLS

IN the following outline for the decoration of several rooms in the Early American manner, there has been no attempt to adhere strictly to any one particular period of Colonial interior; it is designed rather to include and harmoniously assemble selected objects from both the earlier and later phases and to place them against a receptive background.

A sympathetic use of colors is stressed in the treatment of walls and in the selection of fabrics for curtains and upholstered pieces. The essential furniture and accessories, together with an occasional reference to arrangement, are mentioned briefly.

THE HALL

Walls: Covered with a reproduction of a scenic paper found in the Caleb Wheeler house in Concord. The original, probably printed in France during the latter part of the 18th Century, has a hand-blocked design of arched trees through which are discovered a lake, two castles, a bridge, and a small boat with figures. Predominating colors—blue, blue-green and apricot.

Woodwork and square wooden spindles of staircase: Painted cream color. Stair treads, hand-rail and newel post stained brown mahogany.

Floor: Blue-green strié linoleum, waxed and highly polished; several finely made hooked rugs with bright flower designs in vermilion, blue-green and brown.

Furniture: Mahogany in the Chippendale style of about 1750. Card table and several ladder-back chairs of the simpler type having slip seats covered with striped moire in apricot, blue-green and beige. Incidental pieces include a square mirror bordered with frame of painted glass and a large Chinese red lacquered chest. Table accessories—pair of antique brass candlesticks with square crystal drops placed either side of a blue Staffordshire bowl.

Curtains: Of thin cotton and silk sunfast fabric in apricot color trimmed with ball fringe, set inside the wood trim.

Lighting Fixtures: Leaded white and blue glass lantern suspended from ceiling.

LIVING ROOM

Walls: Painted pale apple green.

Woodwork and mantel: Rich ivory.

Floor: Walnut brown; partially covered with a wool rug in blue and tan checks.

Furniture: Large sofa upholstered in apple green and cream striped moire. High back Hepplewhite wing chair (period about 1730) covered in rose colored antique satin with diaper pattern.

Several overstuffed Lawson chairs with slip covers of the window curtain chintz.

Maple or cherry wood oblong table; tray top maple or cherry tripod table.

Armchairs and side chairs of corresponding woods in the Dutch style.

Hangings: Windows hung in full length over-curtains of unlined glazed chintz with background in royal blue splashed with bright rose colored flowers and green leaves. Pressed brass cornice in leaf design and tie-backs of brass acanthus leaves.

Under Curtains: Crisp white organdie finished with fluted ruffles, and tied back.

Accessories: Over-mantel picture painted on glass in a design of birds and flowers.

Collection of Lowestoft porcelain.

Mezzotints or prints with black glass mats, framed in black and gold.

Lights: White and ruby glass lamps.

DINING ROOM

Walls: Covered above the low chair rail in glazed paper with canary yellow background and Chinese Chippendale pattern of flowers, butterflies and birds in red, green and royal blue.

Ceiling: Painted or calcimined in a lighter shade of yellow than the wall paper.

Woodwork and walls: Below chair rail the walls are painted a darker shade of the yellow found in the wall paper. Simple mantel with center medallion of a classic urn.

Floor: Stained brown and waxed. To be covered over with a square, sage green Scotch wool rug.

Furniture: Twelve-sided walnut dining table having straight legs terminating in Dutch feet.

Veneered walnut side table with cabriole legs.

Painted black "fancy chairs", later Sheraton style, stenciled in gold with rush seats covered in rough linen seat pads in design of blue and yellow checks.

Corner cupboard painted the yellow of woodwork on outside and sage green inside and holding miscellaneous pieces of pewter and blue Stiegel glass on shelves.

Curtains: Unlined over-curtains extending only to window sill, of yellow glazed percale trimmed on edges with two-toned green linen tape. White organdie undercurtains, as in living room.

Accessories: A gilt girandole surmounted by an eagle hung over the mantel. Several Chinese porcelain images.

Lights: Four single light pewter sconces with round back plate made of small pieces of mirrored glass similar to mosaic work.

MASTER'S BEDROOM

Walls: Sage green wall paper with all-over lattice design and sprays of orange berries and dark green leaves.

Ceiling: Cream color.

Woodwork: Dark green.

Floor: Stained in brown and almost completely covered with a large hooked rug having geometrical pattern in gray, black and orange.

Furniture: Maple field bed with arched tester. Draped with the chintz used at windows. Bedspread of sunfast peach organdie with fluted ruffles.

Clinton armchair upholstered in checked peach and yellow cotton and linen fabric.

Slipper chair and dressing table stool covered with chintz used at windows.

Kidney shaped dressing table draped in green calico with scalloped edges bound in peach taffeta. Three-fold etched glass mirror placed on table.

Chest of drawers, highboy and tip-top table of maple.

Several small rush bottom cherry wood chairs with checked linen seat pads.

Curtains: Short over-curtains and valances of glazed chintz in blue, rose, yellow and green flowered design on a peach ground. White organdie under-curtains.

Accessories: A number of silhouettes in maple frames grouped along one wall.

Lights: Pewter or brass fixtures, reproductions of antique candle holders.

A corner of the oak and pine room designed by Charles G. Coleman for the residence of R. C. Rudolph, Shaker Heights, Cleveland, Ohio

A PORTFOLIO OF PRIMITIVE AMERICAN INTERIORS

"EARLY AMERICAN" is a term so commonly used and so often wrongly applied that it requires definition. It has been clamped on to every style of architecture and furnishing from the crude beginnings to the sophisticated Classic Georgian era of Revolutionary days. Would it not be better to speak of the earliest styles as "Primitive American"?

In that case we shall have to refer to dates to see just who were the primitive settlers. St. Augustine, settled in 1565 by the Spaniards after an unsuccessful attempt by Huguenots, can lay claim to being the earliest within the bounds of what are now the United States. In 1585, Sir Walter Raleigh's colonists landed on Roanoke Island. In 1598 the Spaniards occupied Santa Fé, N. M., making that the third settlement. The year 1614 saw Manhattan Island settled by the Dutch, and it was not until six years later that the Pilgrims landed on Plymouth Rock their fabulous furniture cargoes, which have been the progenitors of what is termed "Early American".

It is interesting, in the light of these facts, to assemble this Portfolio showing three examples of Primitive American styles—the primitive New England as interpreted in a modern home in Cleveland; the Santa Fé Style, combining native Indian and Colonial Spanish as it is being reproduced and collected today; and early Pennsylvania Dutch farmhouse interiors, rooms of a clannish people of German origin whose descendants retain many of the customs brought by their forebears from the Palatinate early in the 18th Century.

The oak and pine room in the home of R. C. Rudolph, Shaker Heights, Cleveland, combines the simplicity of a 17th Century New England interior with the comfort of 20th Century convenience

This simple, unsophisticated form of New England furnishing has a wide appeal and its popularity is undimmed because it is American in origin, picturesque in the ensemble and informal in atmosphere

OLD-TIME NEW ENGLAND

The room was built into a large porch, the brown tile floor of which harmonizes well with its covering of hooked rugs and with the soft tones of the wainscoting. Charles G. Colman, architect

Practically all the woodwork used was removed from old New England houses of the 17th Century. The brick of the fireplace also is old. Crudest of all are the chairs and wood box hewn from logs

WITH AN OHIO SETTING

UNIV. OF MICH.

Theodore M. Fisher

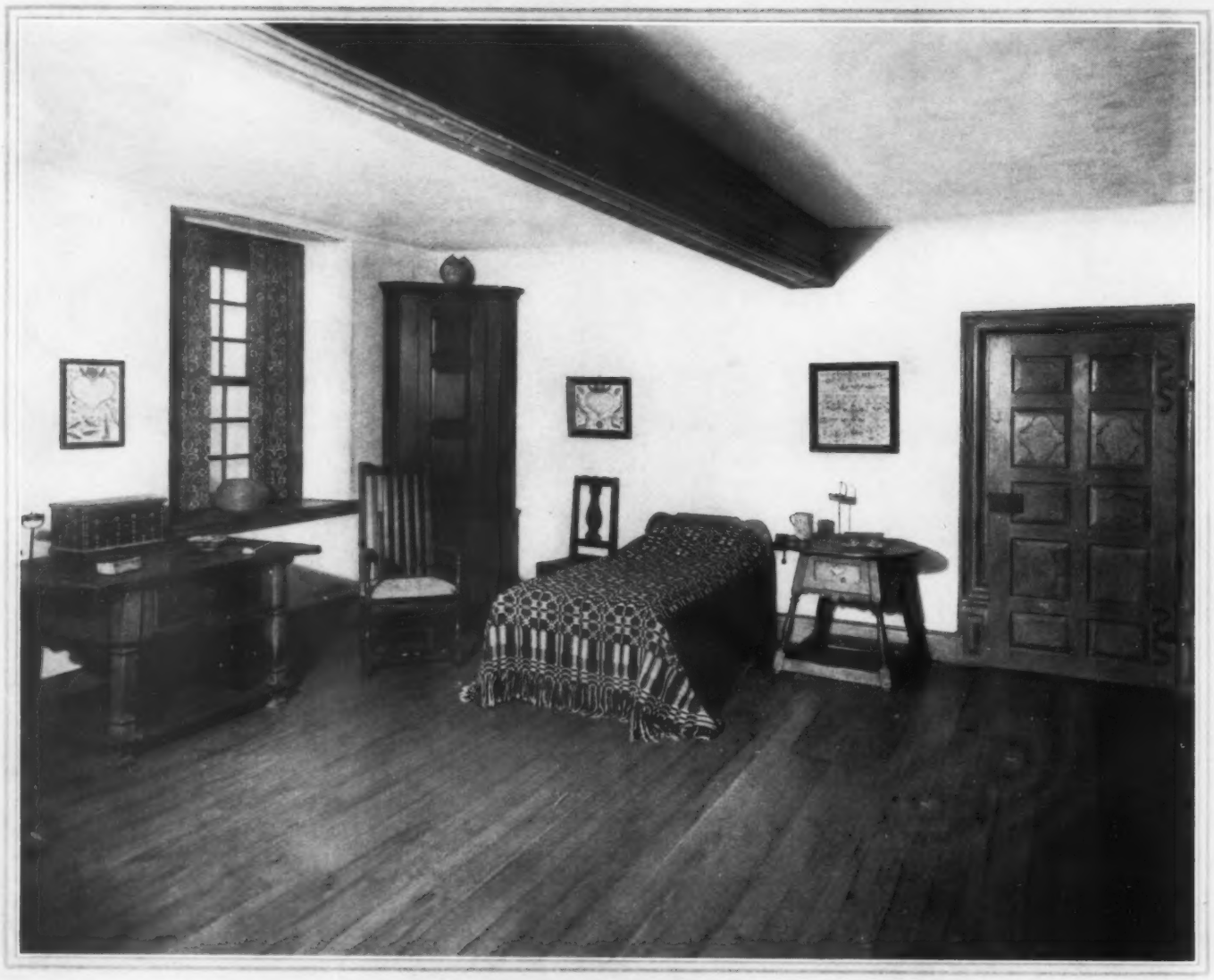
The two views on this page are from the home of Samuel Hamilton, Santa Fé, N. M., an adobe house furnished with a combination of Indian and primitive Spanish Colonial pieces. The hall is brick-paved and walls are white-washed

Exposed ceiling beams and boards, heavy paneled doors and crudely finished plaster are the work of native laborers whose designs continue the Spanish and aboriginal heritage. Such houses are furnished for a warm high climate

INDIAN AND SPANISH IN SANTA FÉ

In the dining-room of the home of Frank Applegate at Santa Fé wooden grille doors and cupboards carry on native traditions. A crude Spanish candelabra swings from a beam

The corner fireplace with its conical opening, raised hearth and garniture of "tablos" and "santos" —holy pictures and statues—is made a feature in almost every New Mexican home



One of the best groups of Pennsylvania Dutch interiors is "Millbach" now assembled in the new museum at Fairmount Park, Philadelphia. On the whole this style was heavier in line than the New England primitive types

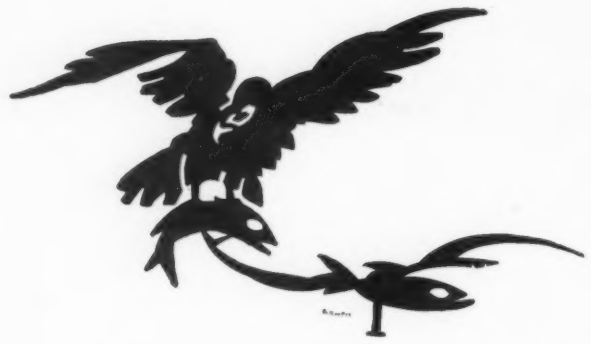
In the Pennsylvania Dutch dialect the pieces bear strange names. The divided door is "shplid-dar"; the combined chair and stand for flower pots, "shtond". A framed religious tract, as in the bedroom above, is a "himmel-brief"

PENNSYLVANIA DUTCH

To the Dutch of Pennsylvania the room illustrated above is an "es-shtub" or eating room; the sideboard is a "shivel-holta"; the long bench, "bonk"; the table, "dish"; and the closed basket set in the corner is a "wesh-kore"

In this kitchen is an "eckshonk" or corner cupboard; a wide "feir-hard" or hearth with a "flindt" or flint lock rifle hanging above, with "zin" or pewter plates and a "bon'r-plot" or cabalistic potter plate arrayed along the shelf

TRADITIONAL DESIGN



An interesting weather-vane cut from sheet iron depicts an osprey flying above the waves with a fish clutched in his talons

DECORATIONS IN SHEET IRON

Cut With Pneumatic Tools from Sheets of Iron, These Designs Offer a Novel Form of Applied Decoration

STEPHEN HAWEIS

MATISSE himself was once a little disturbed by a pupil who proclaimed, when he asked her what she was seeking in art, "*Je cherche le neuf!*" To seek novelty for its own sake is not a high ideal, but among so many searchers it is not an easy task to find a new aspect in anything. Incidentally, it is seldom the product of deliberate search: it is generally the result of an accidental discovery.

Iron, bronze, copper and brass have so long been used for gates and bars that it is surprising to realize that sheet metal, untouched by the hammer, has not, until the present time, become a standard medium for decorative design, although its possibilities are indeed infinite. Among other uses this very modern material is now being worked upon for the decoration of stone and cement walls. Designs of trees, foliage, animals and fishes are cut from the sheet metal and applied to a surface by means of long screws beaten into soft wooden plugs inserted in the wall. The metal design in low relief may be painted with brilliant colors or left to weather to a rust color. Iron-rust color upon dull green cement is a beautiful combination and the pale green of verdigris, so often admired upon a cathedral dome against the sky, has great possibilities in a more intimate field. With a fine quality of iron the rusting process is arrested when the surface has become corroded; it can be relied upon to remain at this stage indefinitely while the commoner grades of commercial sheet, unpainted, soon rust through, and in a comparatively little while "softly and silently vanish away."

Brass patterns have long been applied to, or inlaid in, wooden coffers. The old Arab chests, now becoming so rare, are among the finest examples of this work, but patterns of burnished brass and copper have never been used upon wooden panels in halls and terraces, and this also is an idea to be commended to those who can command the services of a regular cleaner and polisher. Far too little use is made of designs executed in simple brass nailheads, yet it is an easy and inexpensive method for enriching very many types of surfaces.

Sheet iron decoration can also be used for window grilles, with or without glass: there is a never-ending charm about light when seen edging a vigorously executed silhouette, if the silhouette design be good enough. But here again is novelty. Metal designs have almost invariably been used as direct monochrome forms against a background, black on white or the reverse. It is a feature of these designs to use light itself for some forms and to suggest shadows by the pattern of the metal. Iron furniture is being designed in Paris and its use is becoming a fashionable fad. The ugly but necessary radiator is fast being presentably clothed. It lends itself to covering with a decorative panel of sheet metal which will make it a thing to be noticed and insisted upon instead of concealed and forgotten.

But although there are many indoor uses which readily suggest themselves, it is for the outdoors that sheet iron will probably find its widest and wisest application. Delicately hammered and perforated panels can be made more suitable for most indoor decorations. In small objects the roughness of the medium would not appeal to all tastes, perhaps, and it is only in a room or loggia furnished with extreme simplicity that sheet iron, painted or polished, would be suitable, although a fire-screen of this material may sometimes strike a bizarre note in an ornate interior which has a distinct charm of its own.

The monotony of the average cast iron railing of our time is something which would chill the soul if we were not schooled by long custom to forget its existence. The commonplace designs are supposed to be necessary, though why it should be easier to cast a bad design than a good one passes all understanding. Commercially-made gates and railings are not particularly cheap as they come direct from the mill, and anything like good hammered work, or, indeed, any work done by the hand of the costly American artificer, is almost prohibitive. But even elaborate sheet iron decoration need not be of fabulous cost when executed with modern tools, which are regulated by an electric button and guided, rather than used in the old sense, by a workman's hand. Railings and gate frames, which are today almost entirely machine-made, can be appropriately used in combination with panels of sheet iron decoration. Patterns can be cut in metal half-an-inch thick, which is strong enough to stand any normal wear or exposure. It is indestructible by wind and storm and would present a grave problem even to the fertile brain of a destructive youngster.

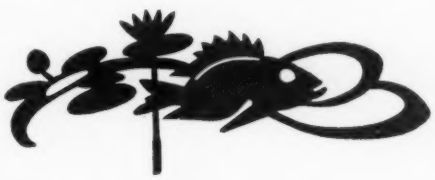
Anyone who has ever tried to find a distinctive weathervane in the stores which regularly supply them will certainly have been astonished at the poverty of designs offered for consideration. There is no reason why a modern note should not be introduced into this, the most obvious use for sheet iron. The comparative disuse of the weathercock is quite possibly in great part due to the low standard that is tolerated in its design, for it was once a very popular feature of house decoration. The designs on the opposite page indicate a direction and a method of execution, both of which are striking and new.

With its adaptability to and its fitness for the needs of modern decoration, sheet metal will certainly grow to be more and more used for artistic purposes. It is to be thought of when the garden is to be divided from the woodland, or the new pier thrusts itself out into the yacht basin. The well-known rooster may give way to an animal or a fish on occasion, although the barnyard fowl has the great advantage of years of recognition for such purposes.

A sheet iron silhouette design of an antelope below a grapefruit tree makes a distinctive decoration for a wall niche in a Honolulu garden

Another original weathervane in sheet iron shows a wounded bowman holding an arrow which points the direction of the winds

The possibilities of sheet iron handled by an able designer are exemplified in this gate. Outlined by underbrush stand a doe and a buck



A shapely black bass and the Lily pads in whose shadow he lurks are cut from sheet iron to give the fisherman a good weathervane

A vigorously executed sheet iron silhouette panel at the left shows an ill intentioned shark circling about underneath his unsuspecting prey

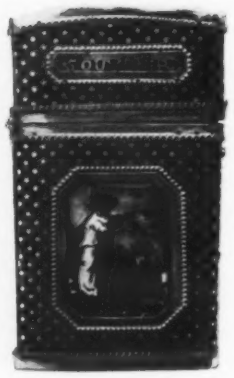
The undersea motif, which has gained such popularity in decoration of late, has been adapted by the sheet iron designer for his own medium

UNIV OF

Late 18th Century English tea-caddy of tortoise-shell mounted in silver. The sides are decorated with figures of actors of the period. The collection of J. Dunn Gardner

(Above) Flemish cabinet of tortoise-shell made during the 17th Century. It measures 5'-5¼" high. The stand is late 19th Century. From Victoria & Albert Museum

Tortoise-shell "carnet de bal" with strap piqué decoration and a miniature insert. French, 18th Century. Metropolitan Museum



(Right) Similar to the "carnet de bal" shown at the left, this one also is decorated in piqué. French, 18th Century work

TORTOISE-SHELL COLLECTING

A Pleasant Field For Curio Browsers

GARDNER TEALL

A FEW hours after the birth of Hermes, son of Zeus and Maia, the infant god carried off some of Apollo's oxen. Having killed two of the cattle to provide himself with a feast, the astonishing babe hid the others in Pylos and returned home to Cyllene, the highest mountain in Peloponnesus. There before the entrance to his natal cave he discovered a large tortoise. Taking its shell, he drew strings across it, and thus the inventive genius of this immortal prodigy produced the first musical instrument, which was known as the lyre.

When Apollo discovered the theft of his cattle and that young Hermes had been the culprit, he waxed wroth and carried the youngster before Zeus. The infant Hermes was severely reprimanded and ordered to restore the surviving oxen to Apollo. But as Apollo and Hermes started forth, Hermes so charmed the other with the sounds of his newly constructed tortoise-shell lyre that Apollo forgot his grievance and ended by not only permitting the precociously crafty Hermes to keep the cattle, but also by becoming his close friend.

Hermes kept on inventing things, among them the syrinx, or flute. I suppose this new toy led him to discard the old; at any rate the lyre fell to the lot of the music-loving Apollo, who, in turn, presented it to Orpheus, son of Oeagrus and Calliope, muse of epic poetry. Instructed in its use by Calliope and her sister muses, the playing of Orpheus was so beautiful that it charmed wild beasts, enchanted trees and moved the rocks of Olympus.

When Orpheus followed Eurydice, his nymph wife, into Hades, hoping to bring her back to life on Earth, he carried his lyre with him and its strains suspended the torments of the damned. The astronomers of the ancient world averred that after Orpheus' death the lyre was carried into the high heavens where, at the intercession of Apollo and the muses, Zeus set it out to stand amid the stars.

It is a pretty legend and there is no reason we should not content ourselves with taking it as giving the origin of the introduction of tortoise-shell in the arts; I have no better one to offer! However, there is a choice, for we are told by Hindoo legend that the Earth was placed on the back of a patient tortoise; and was not the mythical, but none the less interesting Chinese sage,

(*Continued on page* 164)

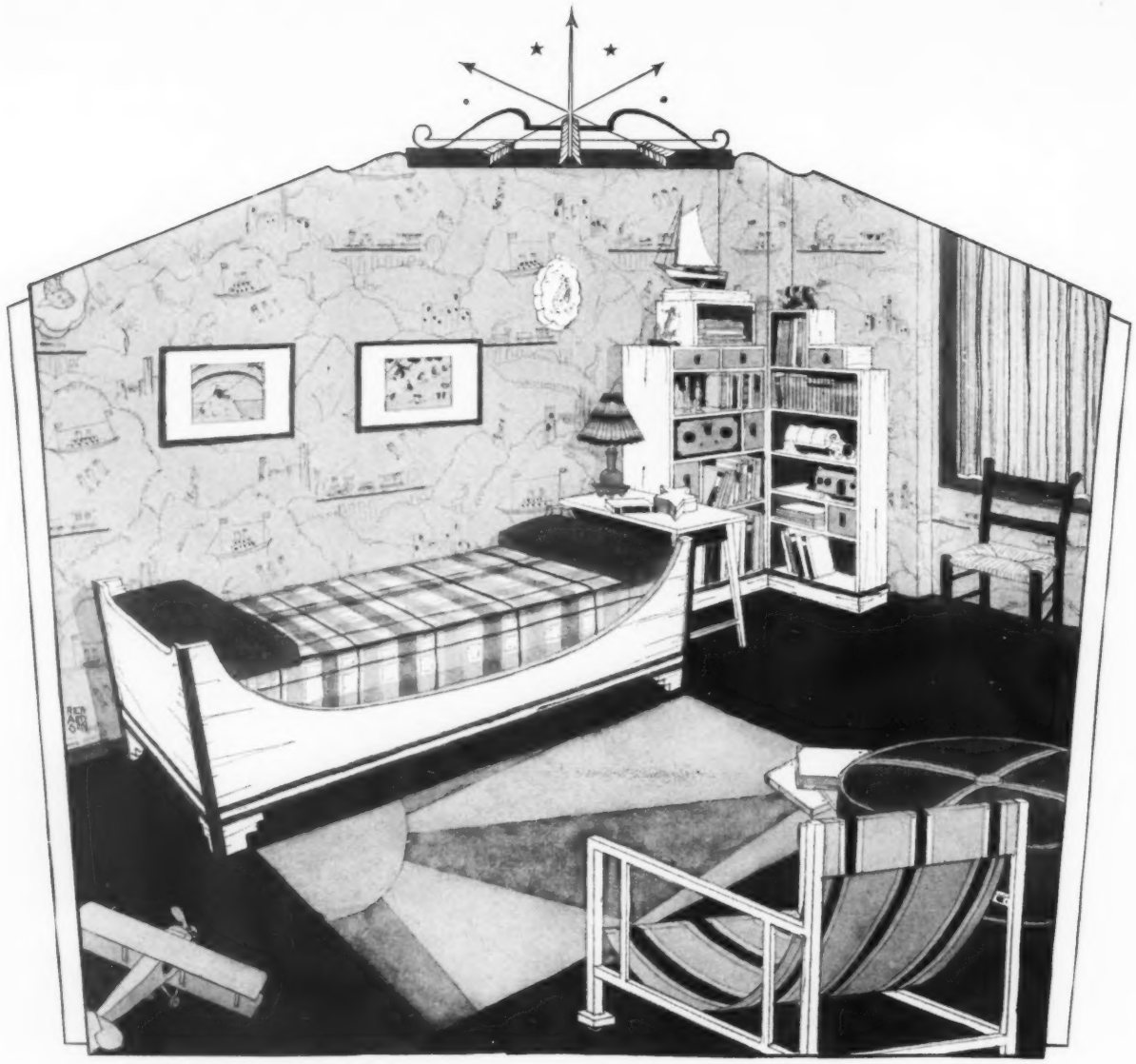
Blue and white striped canvas tops the circus tent nursery in the modern apartment of A. Lichtenstein. Characteristic zoo favorites decorate the yellow painted walls

The rug lying on the green linoleum floor represents the circus ring and depicts the ringmaster putting the horses through their paces. Park Avenue Galleries, decorators

Drix Duryea

MODERNISM ENTERS THE NURSERY

UNIV. OF MICH.



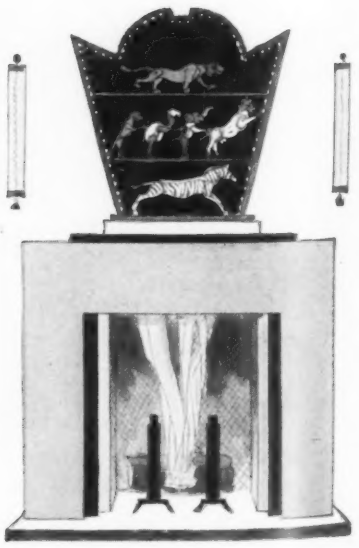
A MODERN ROOM FOR A BOY

These amusing modern water colors are suggested as decorations for a boy's room. All the furniture, fabrics and accessories on this and the opposite page are from Alice Starr

The wall paper in this boy's room is yellow with a naïve design of mountains, ships and trains of cars —such as a child might draw with colored chalk. The wood trim is red

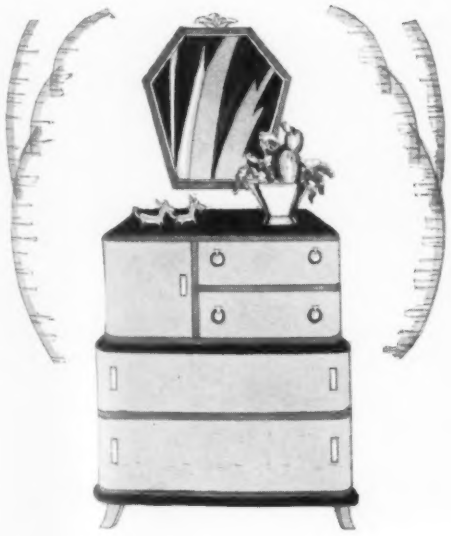
The small furniture pieces in the room above are red lacquer. Red also is the leather floor cushion. The bed is oak and walnut with a spread of vari-colored plaid bound in red

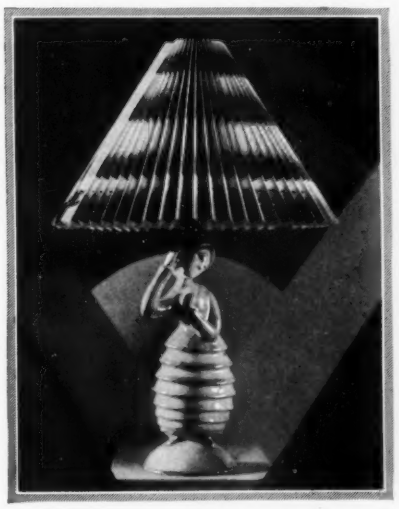
Above the fireplace at the right are decorative modernist shelves filled with jointed wooden animals. On either side of the shelves are narrow glass tubes containing lights



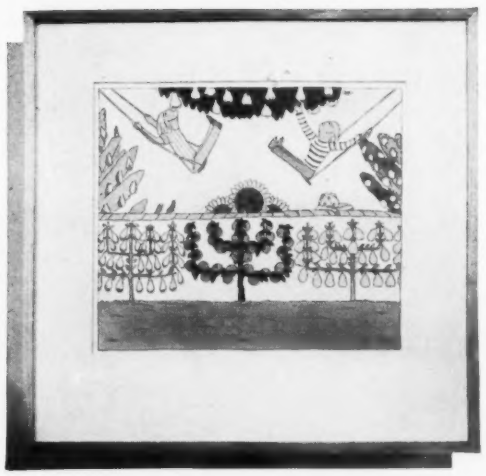
The wall paper in this little girl's room is white with prim flowers in pink, mauve, yellow and green. The wood trim is green; curtains are yellow voile over white marquisette

A MODERN ROOM FOR A GIRL





A modern print in peach, brown and lavender covers the overstuffed chair. The spread is in green and white checks and the rag rug is in the colors of the room's wall paper



One way of reaching forbidden fruit! These gay German water colors, each one different, come in a great variety of engaging scenes, framed in natural wood. From Alice Starr

A modern pottery figurine fitted with a pleated shade makes an interesting lamp. The furniture pieces used in the room above are painted primrose yellow striped in green

Drix Duryea

IN A LONG ISLAND HUNTING LODGE

This interesting room with its livable early American furniture and colorful hooked rugs is in a hunting lodge on the estate of Colonel H. H. Rogers at Southampton, L. I. The inviting sofa is upholstered in henna red linen and the chairs are covered in an old chintz. McMillen, Inc., were the decorators

Above is a more comprehensive view of the room illustrated on the opposite page. When used for dining, a refectory table and Windsor chairs are placed in the long space opposite the fireplace

The hunt room in the same lodge has walls covered in an old paper with blue ground. Blue also is the plain covering of the chaise longue and the chairs. McMillen, Inc., decorators

UNIV. OF MICH.

THE CARE OF FINE WOODWORK

An Understanding of the Finish Combined with Simple Care Preserves the Beauty of Paneling and Trim

ELIZABETH HALLAM BOHN

THE ingrained charm of beautiful woods—a beauty far more elemental than the mere harmony of form imparted by designer or wood turner—has brought the satin surfaces and stately dignity of fine paneling into renewed appreciation as a part of 20th Century decorative schemes. Thus the possibilities of color and texture inherent in conventional trim, or the delightful play of light and shade in unexpected carvings, may be realized to the full, in even the modest home, for eminent architects have translated the spirit of the old-time craftsmen into stock designs of oak, walnut or pine which faithfully reproduce the fine proportions achieved by designers of a more leisurely era.

Through the wizardry of science, too, whole walls may be wainscotted with a most ingenious fireproof substitute for wood, which carries out, in special designs or stock models, any period influence for which the ensemble calls. Colored and finished in the manner of old handiwork, the most careful scrutiny fails to reveal its synthetic ancestry. The swirling tides of modernism have focussed attention on the exotic woods of the Orient as a complement to wall surfaces of fabric, cork or other unusual materials. And the rise of the paint manufacturers to the color vogue has opened new vistas in the creating of interesting and livable decorative schemes through the utilization of this flexible and convenient medium.

BEAUTY FROM ABROAD

The home-builder may draw directly upon the rich heritage of the past, bringing from across the water the mellow pine paneling or "deal" of Merrie England, with charming carvings of the Georgian era to grace a New World living room; or the primitive craftsmanship of the Continent may be simulated in sturdy oak timbering or the lovely walnut of the Italians. For a decorative scheme of graceful and elaborate French inspiration, woodwork of lustrous mahogany, walnut, cypress or stained birch will reflect the firelight or sunshine from its waxen surface. The exquisite detail and perfect proportions of many a Colonial interior have been saved to charm future generations through timely knowledge of how to restore, by wax, oil or paint, the handiwork of old-time artisans. And the most indefinite interiors can be transfigured by painting or enameling their trim in colors, clear and gay or softly antiqued, or by the quiet charm of neutral tones which blend in an harmonious manner with wall surfaces, rugs and furniture.

Whatever its decorative significance, the practical problem of caring for fine woodwork begins in the control of the atmosphere. Scientists say that the average American home is super-heated and far too dry for the best interests of either human throats or inanimate furnishings. When the air is hot and parched, life is drawn from the woodwork. If the house is damp, wood absorbs the moisture, causing windows and doors to stick and furniture to swell and warp. Humidifiers, built to hang behind the radiators or set within the new decorative covers, will evaporate the "gallon of water per room per day" which will maintain the ideal 55% of humidity under the trying conditions of central heating. For a warm air heater, a water pan used in connection with the furnace will send the vaporized air into the rooms through the heating registers.

WOODWORK FINISHES

The finish not only contributes to the beauty of woodwork, but protects it against wear and deterioration. So the care of any wood—whether trim or furniture—resolves itself into an understanding of which of the finishes (varnish, wax, oil, paint or enamel) has been used to penetrate and seal the pores. The definite dressing which combines best with each of these guardian compounds replaces the life-giving filler as it is absorbed by the wood cells or dried out under excessive heat.

The slippery surface of a varnished finish needs little after treatment to keep it in good condition. The unfinished timbering of oak or walnut—sometimes abused with acid or sandblasting to give a primitive rough effect—is usually finished with transparent varnish, rubbed down with pumice or rotten stone so that no surface trace remains, though the pores of the wood are protected from destroying fungi and moisture by the undercoats of stain, shellac and filler which have been applied. A soft cloth of silk or lintless cotton, with a paint brush to penetrate carved surfaces, will keep these satisfactory and attractive finishes in good condition, a real recommendation in this servantless age.

The more formal varnished surface may be lightly waxed to give the rich, yet subdued patina which this classic substance alone can impart, even though the sealing glaze of varnish prevents the wood itself from benefiting from the treatment. A small piece of paste wax, folded into a flannel pad, is a convenient means of rubbing in the wax. After-polishing with a clean flannel cloth wrapped around a hard block will result in a surface sheen of indescribable loveliness. A famous purveyor of rare old English furniture now offers the cream he uses on his own fine pieces, to bring out the characteristic rich luster of waxed paneling with a minimum of rubbing and with no sticky aftermath.

The handsome hard woods, especially those of open grain like oak or chestnut, show their markings in all their rich beauty if an oil finish is used at the start. Continued treatment with equal parts of raw linseed oil and turpentine, thoroughly mixed and rubbed into the wood with a saturated pad whenever it has a dry, thirsty appearance, will result in a surface which will withstand the hardest usage and become more beautiful with each application. On light-colored, close-grained woods, the lighter lemon or cedar oils will achieve the same results without darkening the wood. After thorough rubbing, first across the grain to penetrate, then with it for polish, a clean cotton or linen cloth should remove every trace of surface oil.

A CLEAN SURFACE

The usual errors in treating fine woodwork lie in applying the wax or oil unevenly or too generously, leaving a streaky appearance, or in treating a surface not scrupulously clean. At the end of the winter season, a thin sticky film may have accumulated which either oil or wax will transform into a gummy substance difficult to remove. The floor mop, too, may leave unsightly marks upon the baseboard. Radical cleaning is necessary in such cases and the simple formula of a well-known home-making authority will restore the surface to immaculate cleanliness, though the polish must be re-applied after the cleansing bath. For the washing, add three tablespoons of boiled linseed oil and a tablespoon of turpentine to each quart of boiling water. If during the process either the liquid or the cleaning or drying cloths become soiled they should be discarded. And needless to say only a small amount of surface should be washed at a time so that it may be dried quickly. Gasoline is

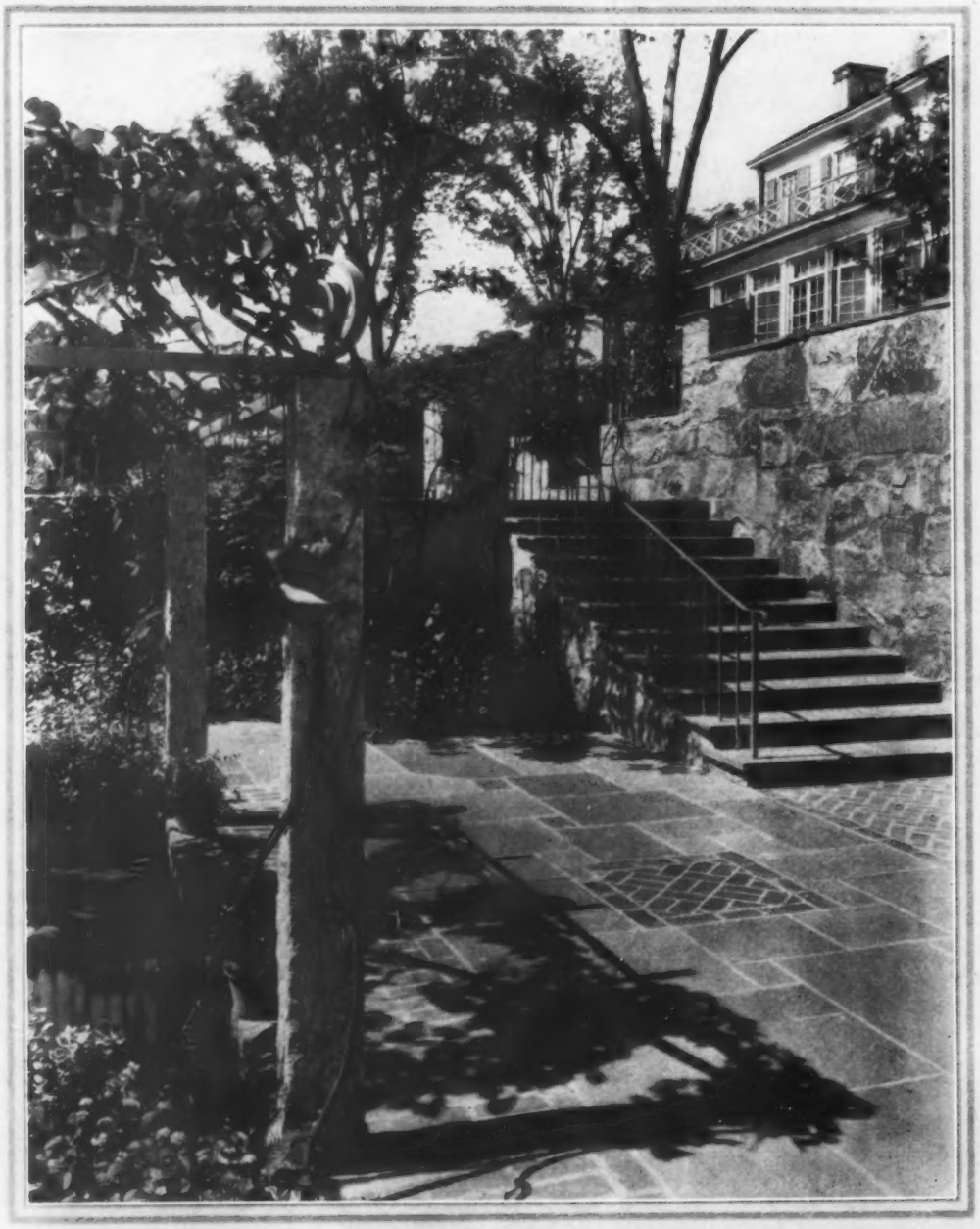
(*Continued on page* 190)

Mattie Edwards Hewitt

The pergola with a Rose garden adjoining it has a flagstone walk bordered with white Plantain Lilies. In the garden of Mrs. Eugene Atwood, Stonington, Conn. Armand R. Tibbitts, landscape architect

A garden house surmounted by a little birdhouse forms one end of the pergola and is also a terminal for a long flower-bordered walk. Other views of the garden are on the two following pages

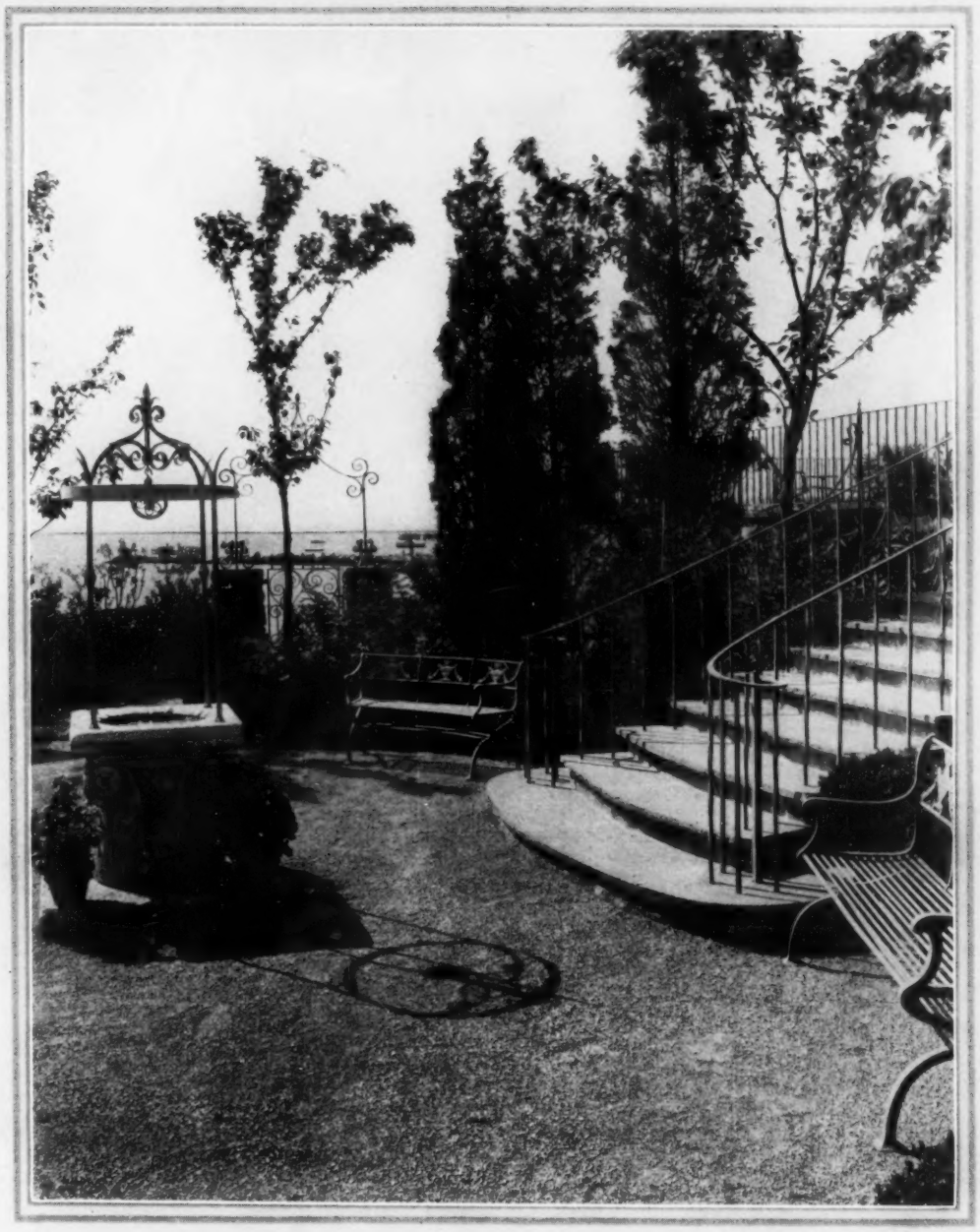
AS SEEN IN A CONNECTICUT GARDEN



Looking up toward the house from the terrace garden and pool. A very steep slope from the house to an old sea wall provided opportunity for an attractive series of flagged terraces to be worked out by the designer

From twin garden houses located on a level slightly lower than that of the house terrace one looks out over the water to Block Island and Montauk Point in the distance. Scotch Heather forms part of the foreground planting

WITH A VIEW ACROSS BLUE WATER



Mattie Edwards Hewitt

From the lower garden level the steps at the right of the picture lead up to the terrace garden. In the background may be seen a water gate which gives access to a little sand beach, bathing beach and a dock for boats

Broad flower borders stretch below the house terrace and lend abundant variety of color through the summer months. The garden house is situated directly above the pool which is shown in the illustration on page 101

WHERE LONG ISLAND SOUND BEGINS

UNIV. OF MICH.

One of New England's finest tree specimens is the historic Lafayette Elm at Kennebunk, N. H. This magnificent example of the species Ulmus americana is eighty feet tall, seventeen in girth and has a spread of one hundred and thirty-one feet

ARBOR DAY FACTS AND FANCIES

There Is No Greater Contribution to the Beauty of America than Planting the Right Trees in the Right Places

ERNEST H. WILSON, V. M. H.

APRIL is the month in which Arbor Day falls, a day when, in response to proclamations issued by the President, by the Governors of States, appeals by Mayors, educators and others in authority, children and grown people are exhorted to plant trees. The movement, originated by the Hon. J. Sterling Morton of Nebraska City, Nebraska, in 1872, has spread throughout the length and breadth of the United States and Canada. And rightly so, for the benefits, both esthetic and economic, should be incalculable. From the dawn of history man has been busy destroying the forests of the world and the more he advanced toward what we call civilization the more destructive he became. A halt had to come sometime but it was not until the wise vision of race leaders saw catastrophe approaching that any check could be effectually called. It is only during the last fifty years that proper efforts have been made to place the nation's natural scenic wealth beyond the vandalic reach of those who would destroy whenever opportunity offers.

Arbor Day is one of the great movements toward not merely preserving but rehabilitating scenic and forestal wealth. Thanks to the enthusiasm of a body of able men and women, the movement has made great progress. Indeed, it has gathered such momentum as to have firmly established itself in the popular mind, and to plant a tree has become a slogan approved of by one and all. Enthusiasm is an essential factor in the success of any movement. It is much more infectious than cold commonsense and it will carry men and women through greater labor and suffering than any appeal to business instincts. Enthusiasm may blaze a trail, but if a cause is to be

Near Newburyport, Mass., the Knight Elm towers one hundred and twenty feet in air. Its massive trunk has a girth of forty-six feet at the ground level

kept properly alive it must be guided by common sense and business acumen.

For many years now I have watched with admiration the growth of the Arbor Day movement but with much vexation at the actual outcome of its celebrations. There is nothing more laudable than to plant a tree, except to plant two trees, provided the right kind of tree be planted. This fact, as fundamental as it is simple, seems to be something that many Arbor Day enthusiasts completely lose sight of. It would appear that the time has come when the leaders of the movement should sit down and take stock of their accomplishments, audit the results to date and see how best results can be fostered. This may sound paradoxical when in almost the same breath one has stated that the movement has swept the country. It has. Its popularity is assured; enthusiasm was never so great, but is it being properly directed? In other words, has the movement resulted not only in the planting of trees but in planting the right kind of trees—not in planting trees that will flourish for a week or a year, but trees that have every prospect of growing year by year into greater beauty over a century or more? The movement, great as it is, enormous as its efforts are and have been, is not a success if the output of its labors possesses no lasting qualities. The actual labor of planting is no greater for the right and proper than for the indifferent and worthless. The effort required to find the right trees is greater, but if not attempted the whole movement suffers.

Just for a moment let us look into the source of supplies—the nurseries, either municipal, State, commercial or private—from which they are drawn. The trees raised in these nurseries are those of which seeds are most easily and cheaply procured. For ornamental purposes certain species and varieties are in demand and the supply is governed by the well-known law. But for movements such as that of Arbor Day—and, to be frank, general forestry planting as ordinarily undertaken in America today—supply is governed by nothing except cost of production. Trees of suitable size are wanted by the thousand, by the tens of thousands, and cheapness in price is the only factor considered. Nurserymen for the purpose of Arbor Day raise the sorts of trees of which they can procure the seed in greatest quantity at the lowest rate. It is much easier to buy tree seeds in Europe or in Japan than to buy seeds of the trees native of this country. So far as the Arbor Day movement is concerned no fault could be found with this did exotic trees all flourish in the places where Arbor Day enthusiasts plant them. Unfortunately, this is far from being the case. Certain exotics grow as well as, sometimes better than, native trees, but they are the exception, not the rule, and experience alone can teach just which these are.

In New England and in other cold parts of this country three of the commonest trees planted are the Norway Spruce, Scots Pine and English Oak. Now, each and several are quite unsuited to the climate and in consequence are valueless. The Norway Spruce grows well enough for twenty-five or thirty years but so soon as its top comes under the influence of strong

(Continued on page 202)

Reginald A. Malby

Among the Evening Primroses are several of particular value for their fragrance after dark, among them Oe. teraxacifolia, a white dwarf from Chile

The double Sweet Rocket was once the pride of all Scotch gardeners, but is seldom seen today. The singles, however, are easily obtainable anywhere

NIGHT-SCENTED FLOWERS

For Fragrance in the Evening Garden

LOUISE BEEBE WILDER

TO nearly all persons the coming of evening brings leisure, an hour or two that may be freely spent. To the lover of flowers, this is the time above all others to enjoy the garden. The day is full of activities and distracting contacts that fill the mind to the exclusion of much that is delightful, but with the coming of dusk tasks are laid aside, leaving the mind open to impressions—and the nose as well. Nothing so adds to the enchantment of the evening garden as fragrance; to follow the dim paths catching little secret scents, like shy confidences, as we go, or to sit beside the pool, receiving the message of Honeysuckle or Stock, may not be exciting pleasures, as pleasures in general go today, but they are happy ones and tranquilizing.

The prime mission of a flower garden is to give pleasure; to plant in it many plants with fragrant flowers or leaves increases its efficiency immeasurably, and therefore, is good practical gardening. The most splendidly planned garden amounts to nothing at night unless some attention has been paid to this matter of fragrant flowers, for the most gorgeous color schemes are lost in the dusk; Marigolds, the bright Poppy, Sunflowers, retire into the gloom, and only white flowers, or those of pale coloring, remain visible. If we plant only with color effects in view our garden can be only half-way efficient and, moreover, we are allowing the greedy eye to cheat the nose (that poor member that has been so long held in obloquy that it may be said, in the patter of the day, to have acquired an inferiority complex and not properly to assert itself) of its undoubted rights. A whole class of persons may walk in the garden only at evening; a scentless one could mean but little to them; a fragrant one, no one can tell how much. Surely their claims to real enjoyment are to be considered.

Of course few gardens are without fragrant flowers, but it is worthy of note that a number of day-scented flowers give out little or no perfume after dark. Others, on the other hand, become much sweeter, and often their day scent is of a quite different quality from their night scent. Note the

Oenothera triloba is another worthy Evening Primrose for planting in the night-scented garden. It is a biennial, dwarf in stature and bearing yellow flowers of good size

difference between the aromatics of the Honeysuckle by day and by night; and the white Petunia, whose daytime breath is not agreeable, gives off a refined and quite delicious scent after sunset.

Pinks, sweet enough by day, are far sweeter and spicier under the stars; the Ten-week Stock is another that saves its best for the evening, and the Tuberose. So much stronger is the scent of this flower at night that the enfleurage (the process of chemically extracting the perfume for commercial purposes) is commonly carried on after dark. No garden planned for evening pleasure should be without this old-fashioned flower. Once it was in great demand for indoor as well as outdoor culture and sentimental German ladies of a decade or so ago called it *Nachtliebste*. But the Tuberose finally fell into bad odor, so to speak, because of its great use as a funeral flower. Today, however, it is not fashionable for these sad occasions, so we may divest our minds of its gloomy associations and tuck away a few tubers this spring along our most accustomed walk, or beneath the living room windows, for the sake of its curiously moving fragrance.

But there is a whole class of what some one has termed vespertine flowers, those that withhold their sweetness wholly from the day and pour it out to the night. They are rather a curious company. Few have any daytime attractions to recommend them, being as a rule sad of hue, brownish, grayish or dull purple; or if white, as many of them are, seeming to lose countenance under the searching eye of the sun, or to faint and droop. But with the coming of twilight, as if touched by a magic wand, they lift their heads and flood the night breeze with a message of irresistible sweetness to the moths or other insects whose visits they must attract if they are to fulfill the destiny laid out for them.

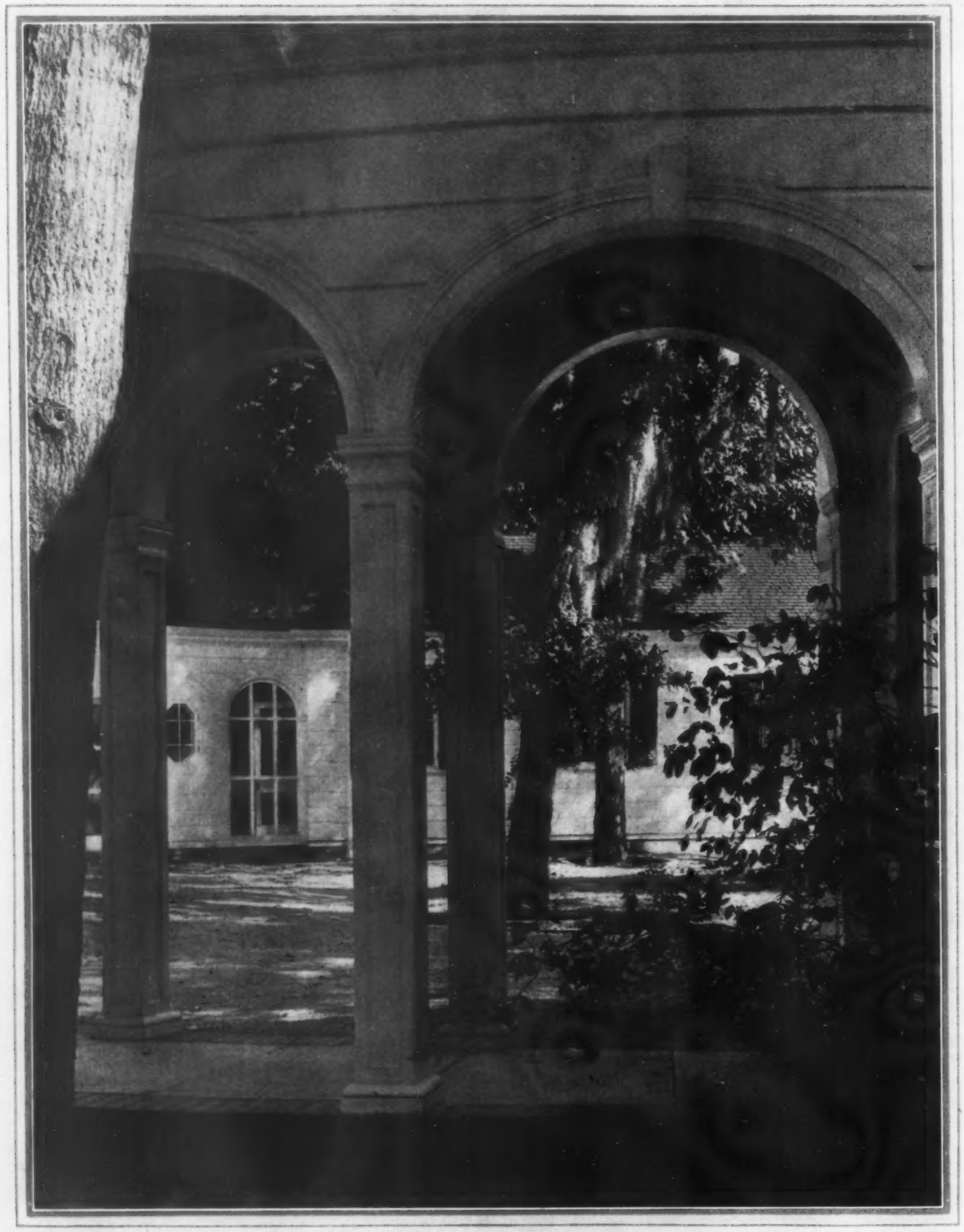
The old Bouncing Bet, *Saponaria officinalis*, is one in which this change is conspicous. Dowdy and forlorn this one-time belle appears by day, but meet her by the roadside near some old garden gate in the twilight and you will be surprised at her young freshness and the sweet breath that will reach you. But perhaps in no flower is this eleventh hour rejuvenation so marked as in the Night-scented Stock, *Matthiola bicornis*. This little annual presents a woebegone appearance during the sunny hours, with its dusty-looking leaves and dim lavender blossoms rolled up into little sulky balls. It is no plant for the parterre, indeed, or for any conspicuous place, but sow it about in patches where you are apt to walk in the

(*Continued on page* 206)

The annual sweet-scented Stocks may not be showy by day, but as evening closes in they exhale a deliciously fragrant perfume. They well deserve serious consideration

Large-blossomed and spreading, with a height of perhaps eighteen inches, Oenothera speciosa rosea is a pink form of one of the best Evening Primroses

The Nicotianas give out a fine perfume when their tubular flowers expand. There are pink and rose-flowered hybrids, but the sweetest form is the white



R. M. Luster

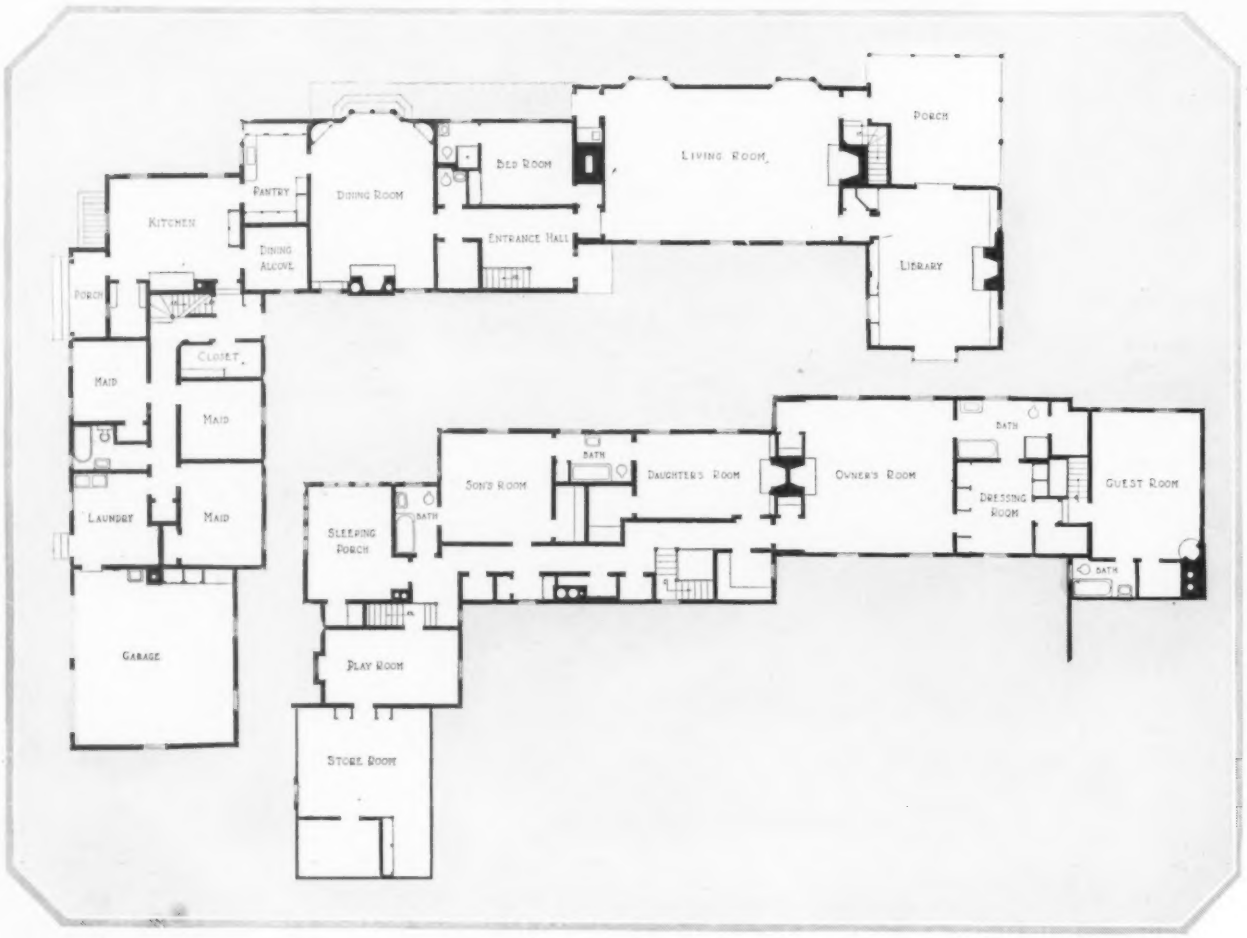
AN HISTORIC COLONNADE IN TEXAS

Its detail a replica of that embellishing one of our proudest national monuments—Washington's home at Mount Vernon—this colonnade of the W. L. Clayton residence at River Oaks, Texas, has gained something of the architectural distinction which characterizes its antecedent. Briscoe & Dixon, architects

The residence of R. D. Hull at Beaver Dam Lake, Mill Neck, L. I., takes an "L" formation, with the inside of the angle facing upon a drive and the opposite side looking over the lake. Walker & Gillette, architects

From the motor drive the flagged path at the left leads to the principal entrance doorway. The central unit at the top of the page houses the living room, on the first floor, and the owner's suite in the second story

OVERLOOKING A LONG ISLAND LAKE



An interesting feature of this residence is the manner in which it is made up of connected units under roofs of varying heights. The effect is of a rambling Colonial house to which additions were made as needed

The plan shows evidence of the thorough study given to layout and proper relation of rooms to each other, to baths, stairways and entrances. Guest rooms have the utmost privacy and the service wing is entirely detached

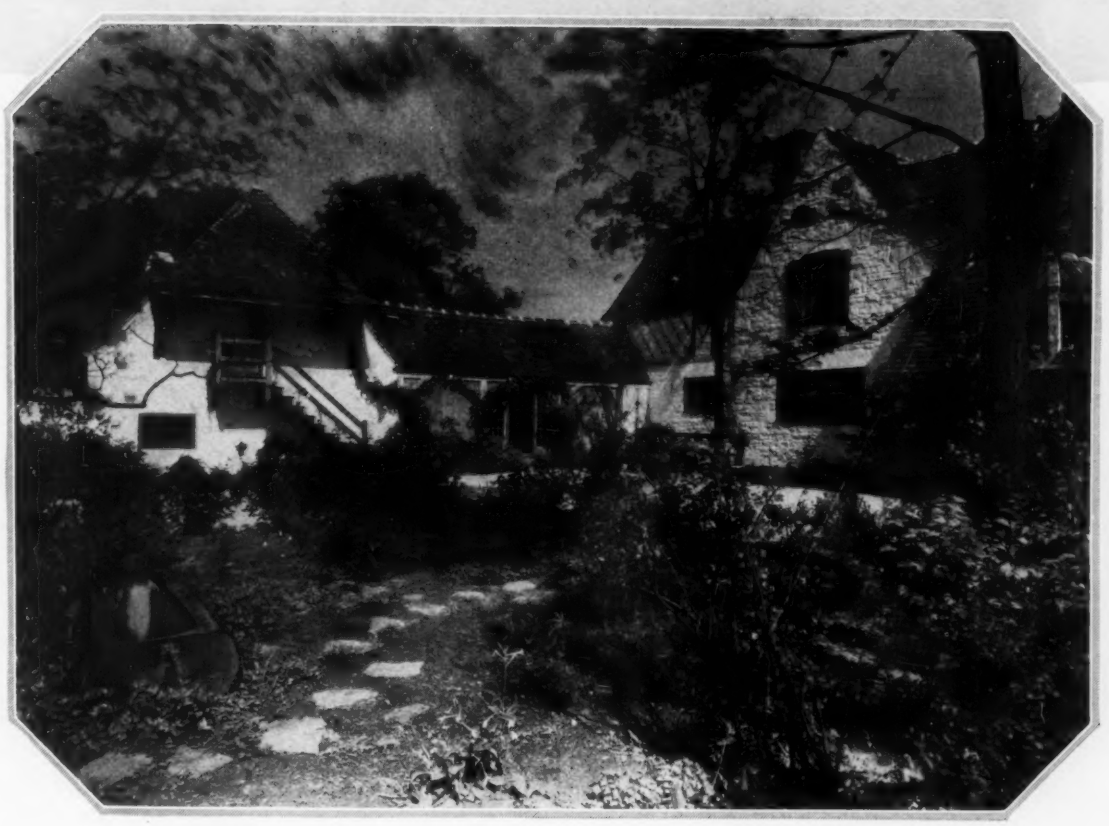
(Top) Fully half one dining room wall is given over to a tall bay window which frames a splendid vista of the lake. Georgian cupboards flank this window. Furnishings are English 18th Century

Simple, well-detailed, white-painted paneling in the living room provides an excellent background for dark 18th Century pieces. The arched doorway at the right opens into the library

John Wallace Gillies

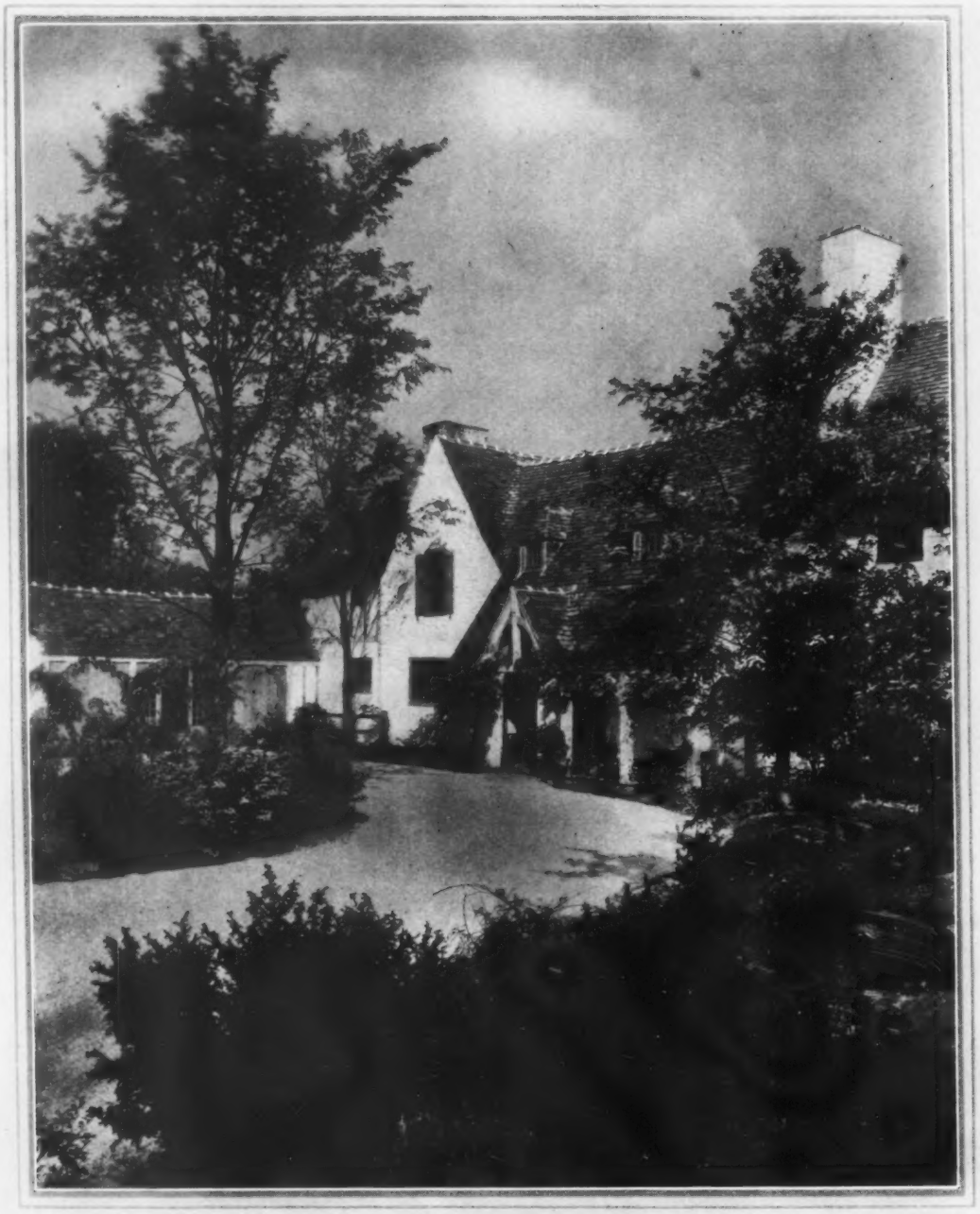
OUTSIDE STAIRS AT NARAMOKE FARM

Naramoke Farm, the country place of Charles Wesley Dunn at Wilson's Point, South Norwalk, Conn., is the most complete and successful transplanting of Norman farmhouse architecture accomplished by Frank J. Forster. This shows the outside stairs leading to the upper story of the garage. The landscape architect was L. Lundquist



The terrain on which this farmhouse stands is a rolling, hilly site commanding a view of Long Island Sound. The house and its dependencies lift their roof lines in a leisurely fashion above the ridge of the hill

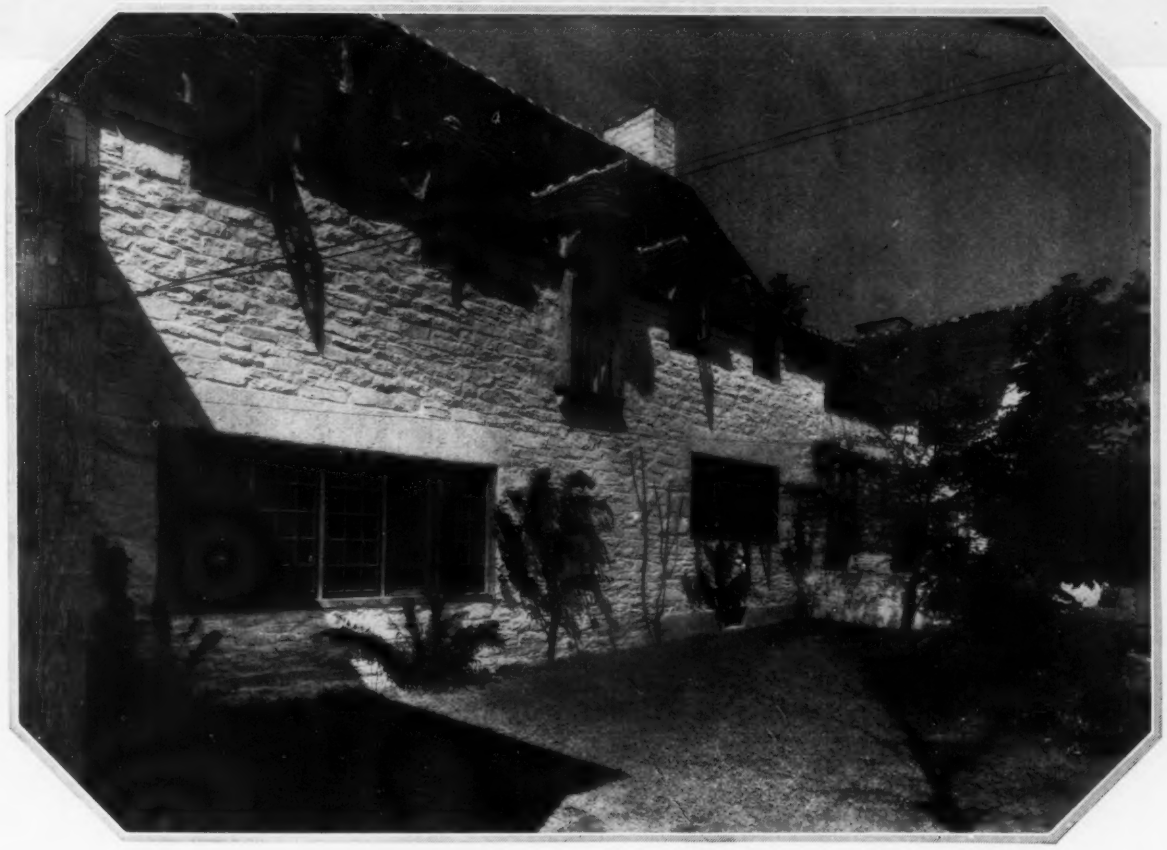
Though little more than a season has passed since the landscaping was completed, the surroundings of the house have already acquired an appearance of age. This view of the courtyard shows the garage and service porch



A timbered portico marks the main entrance to the house, the roof sweeping down from the ridge to cover it. Shrubbery plantings and large trees lend contrasting greenery to the whitewashed walls

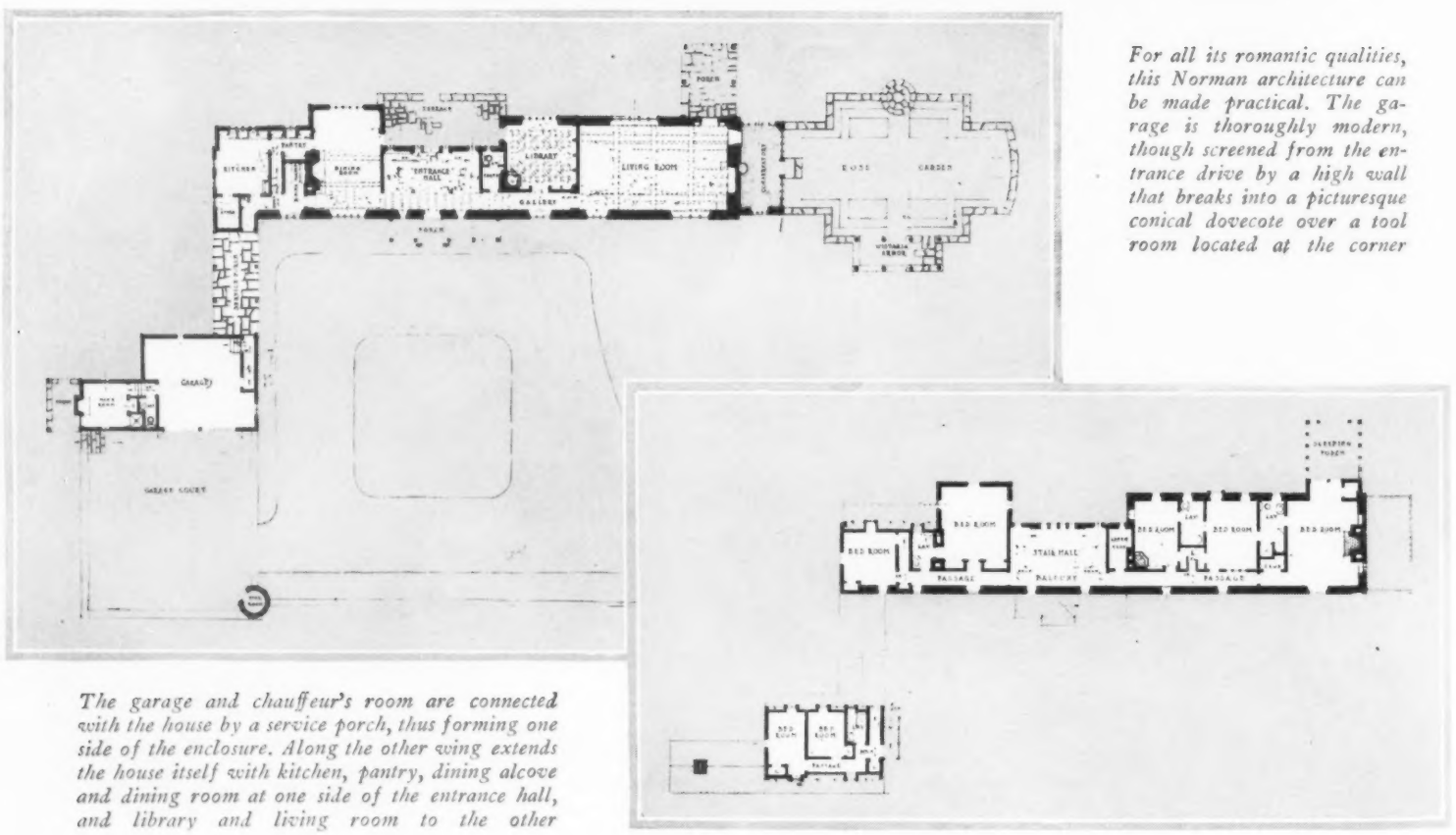
Seasoned, aged timbers salvaged from abandoned barns were refashioned for the exposed timbering. Then given a coat of whitewash, they blend into the rough texture and color of the walls

The romantic atmosphere of this portico is created by its flagged paving and open timbering; shadowing vines, potted plants and farmhouse furniture blend into a picturesque composition



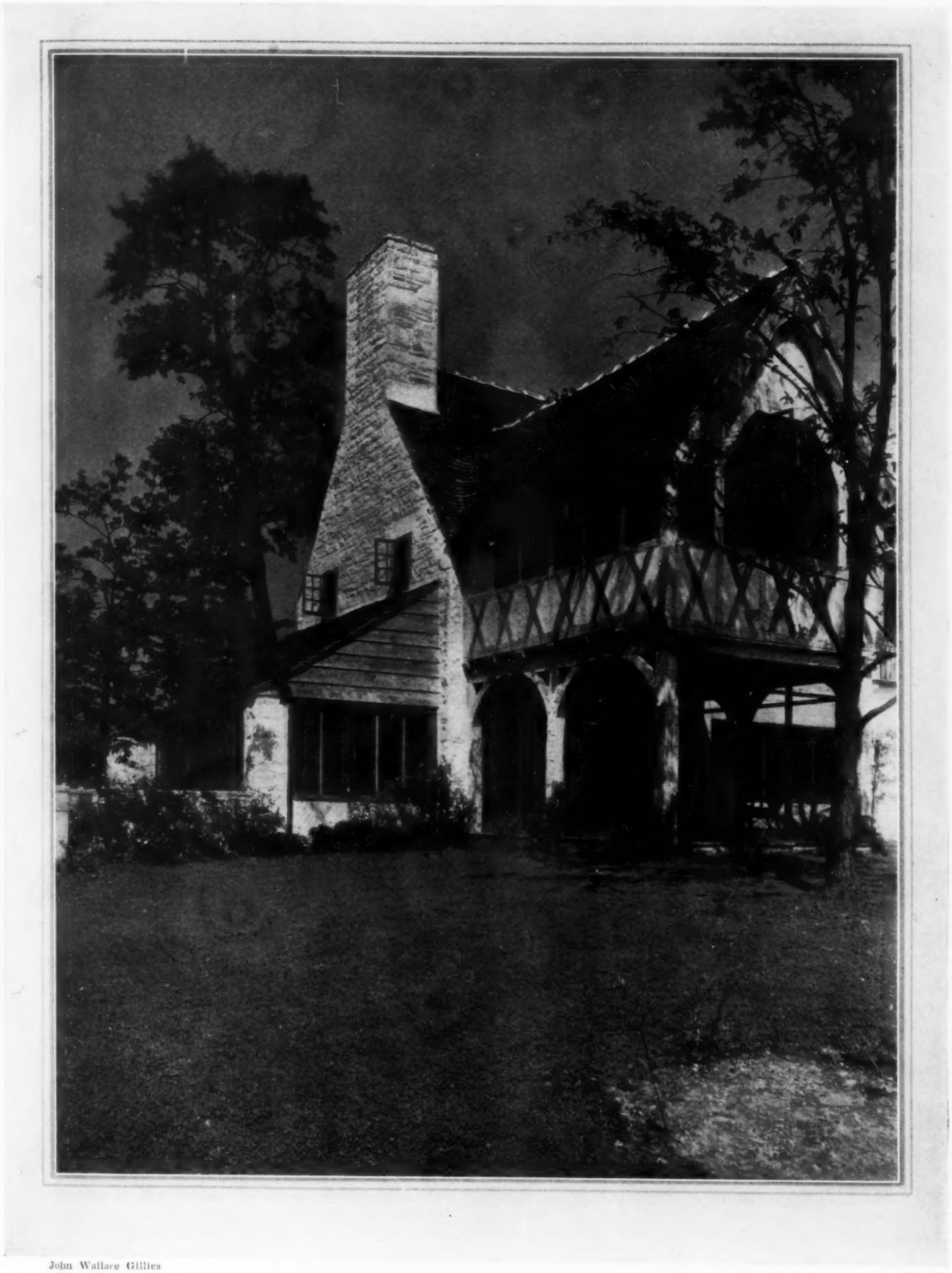
(Top) The entrance hall of the Dunn house occupies the middle section, entered by the portico shown on the opposite page, and opening at the rear on this flagged terrace. Beyond are the library and the living room

True to the Norman fashion, the eaves are broken by dormers and, on this living room wing, by a balcony off one of the bedrooms. Beyond is the flagged terrace; at this near corner begins the porch pictured opposite



For all its romantic qualities, this Norman architecture can be made practical. The garage is thoroughly modern, though screened from the entrance drive by a high wall that breaks into a picturesque conical dovecote over a tool room located at the corner

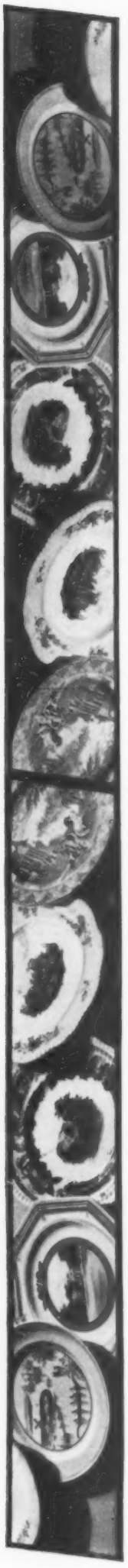
The garage and chauffeur's room are connected with the house by a service porch, thus forming one side of the enclosure. Along the other wing extends the house itself with kitchen, pantry, dining alcove and dining room at one side of the entrance hall, and library and living room to the other



John Wallace Gillies

WHERE MANY TEXTURES MEET

In the building of the Dunn house several materials were used—native stone, half timbering, open timbering, rough siding, brick nogging, and on the roof rough pan tile in blended tones of old red and russet. Frank J. Forster was architect and L. Lundquist, landscape architect



Ralph Steiner

Period designs are shown on this page. (Top row) Tea pot and pitcher of modern Lowestoft, dark blue and gold motifs on blue-white ground. Plummer. (Extreme left) French Lowestoft plate in pinks. Plummer. The decorative Cauldon pink chariot pattern is from Gilman Collamore. (Right row) Spode fruit and flower design copied from old French faïence, purple, blue and yellow. Rich & Fisher. Wedgwood octagonal plates depicting famous American houses. Plummer. (Below) Sebring pottery in early American scenes, red on maize. Macy

POTTERY FOR PERIOD ROOMS

Ralph Steiner

Interesting shapes and simple designs mark modern pottery. (Top row, left) Tea pot by Jean Luce, green on yellow. From Alice Marks. (Center) Ginori design, vivid flower on white. Venturus, Wanamaker. Sugar bowl by Theodore Haviland in modern coloring of celadon green with platinum lines. Macy. Other pieces in these designs are shown below. (Left row, top) Ridgway plate in blacks on gray. McCreery. (Center) Green wheat on eggshell color by Leigh Potters. Macy. (Below) Ridgway china with designs in black and gray on gray. Macy

SIMPLICITY MARKS NEW DESIGNS

The GARDENER'S CALENDAR *for* APRIL

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

FIRST WEEK

IN practically every locality the early spring is the most favorable season for setting out coniferous evergreens of all kinds. The exact month varies, of course, with the latitude of one's garden, but no mistake can be made if the work is done just as the new growth starts, or a little earlier. As for the actual handling of the stock, plant it just as if it were deciduous material of the same size—in other words, imbed the roots completely in fine, light soil in a hole of ample size, soak the lower half of the space, fill with fine, damp soil and cover with a mulch to check evaporation.

Garden mulches of manure, dead leaves or other material beneficial to the soil are better dug in than thrown away, provided that none of the plants is injured in the operation. A small fork is a handy tool for this purpose, for with it you can work around and among the perennial clumps and shrubs, turning the mulch into the top few inches of soil.

The lawn, too, should be superficially enriched by a top-dressing early every spring, though, of course, there can be no attempt to work it into the soil by artificial means. The object of such top-dressing is two-fold: to furnish plant food and at the same time provide a little more covering for the roots of the grass. Bone meal and wood ashes are good for the former purpose; for the latter, use good garden loam, commercial humus or peat moss.

If the lawn needs reseeding, or perhaps complete renovation, get at it early. Grass likes plenty of moisture while it is germinating and, if it is to weather the summer, needs time to develop well before hot weather comes.

SECOND WEEK

THIS is the season for using the compost heap which received so many barrowfuls of leaves, grass clippings and other garden riff-raff last season and set about converting them into most excellent soil. The heap will diminish rapidly once you begin to draw upon it, so if you are wise you will get a new one started at once. Even thus early there will be material for it—unwanted mulches, winter-harried leaves that have banked in odd corners, rakings from the lawn. Let these be the foundation upon which green stuff can be piled later, and don't forget to sprinkle them with lime as they are heaped up.

Another ordinarily wasted product which is capable of conversion into splendid potting or top dressing soil is the refuse from the kitchen. If this prosaic garbage is carried to a hidden corner of the grounds and, with some soil intermixed and spread over it, is left to disintegrate slowly, the trouble will be very amply repaid.

All hotbeds and coldframes ought to be working to capacity by this time and receiving the daily attention which the welfare of their contents requires. On sunny days it is usually advisable to raise the sashes somewhat at both ends from mid-morning until late in the afternoon, and when a really warm spell comes along they ought to be lifted off entirely. Even on cloudy days some ventilation should be given.

If you have any young perennials that were too late to be set out permanently last fall, see that they get their chance this month. The ideal time for transferring them to the border is just as their new growth begins to show, unless they have been started early under glass.

THIRD WEEK

THE process known as "hardening off" a plant that has been growing indoors or outside under the protection of glass is merely a system of gradually accustoming it to the cooler temperatures which prevail in the open air. It stands to reason that a flower or vegetable which has been used to a thermometer reading of 75° or 80° F. cannot be subjected suddenly to one of perhaps 40°, without serious shock, at least. If the change is gradual, however—a few degrees colder each day for a week or more—the plant becomes inured to it and will not suffer when finally it is fully exposed. Hence the need of "hardening off" in the spring by admitting more and more outside air to hotbed, coldframe or other protected growing place.

Among the seedlings which will soon be showing in the flats where their seed was sown, few will hold more promise of future beauty than the Poppies. Unfortunately, they, too, often fail of fulfilment because of heavy losses during the subsequent transplanting, unless individual small pots are used. By transferring the seedlings to these little containers while still very small it is possible to save nearly all of them, for when it is time to set them in the garden proper they can be turned out of the pots with little or no root disturbance.

Neither Poppies nor any other kind of seedlings should be allowed to crowd, or they will grow tall and spindly and have poor root systems. If they come up too thickly, it is wise to sacrifice half of them for the benefit of the remainder, if necessary. One sturdy plant will give more real garden satisfaction than three which have suffered from over-crowding.

FOURTH WEEK

IN many gardens the early-sown Sweet Peas are up by now, and some have made the two or three inches of top growth which indicates that the time has come to start filling in around them with soil. The purpose of this is dual: to support the plants until their climbing tendrils develop, and to cover their roots deeply as insulation against later heat and drought.

The end of April, too, brings an opportunity to put the portable plant forcers or individual little coldframes to work. These valuable aids to an early garden are especially useful for crops like Melons, Squash and Cucumbers which must make extensive growth rapidly in order to yield good results. They are vine crops whose seed cannot be safely sown until the soil is really warm and they are, furthermore, subject to frost damage in the early stages after germination. To give them every opportunity, put a forcer over each hill a week or so before planting, in order to warm the soil.

The first signs of leaf growth will soon be appearing on the Wild Cherry and Apple trees, and by the same token the colonies of little tent caterpillars will be hatching from their egg clusters on the twigs of the trees. If you don't do another bit of pest annihilation this year, slay these destructive infant beasties as soon as you notice their webs being started. At this stage it is easy literally to wipe them out of existence with a wad of burlap—far easier and more effective than the customary attempts at incineration after they are larger and have done definite damage.

And usually, by this time, most outdoor seed sowing can be started. A good definite signal for it is the expanding of the Maple leaves.

OLD DOC LEMMON SAYS—"Ye can say all ye've a mind to 'bout how good them Gov'ment fellers is who set down there in Washin'ton an' make out thet they know whut the weather's goin' to be over the hull blame country for the next three-four days—I don't b'lieve into 'em, nohow. It stands to reason thet a man can't say if it's goin' to rain or shine tomorrer in some place a thousand mile off; it's hard enough to perdict right for your own neck o' woods.

"No, sir, ye can't be weather-wise just by lookin' at maps like them fellers do; ye've got to hev some real ways o' tellin', like Sime Ebbets hes. Even at thet, it ain't no easy job.

"Sime he's purty nigh as old as I be, an' as far back as I can recollec' he's hed a set o' corns thet are the finest weather-prophets I ever seed. Seems like he onderstands ev'ry dern thing they're thinkin' 'bout—an' thet's a lot, when ye figger thet, father an' sons, there's nine of 'em. Any mornin', down to the Post Office, ye'll hear Sime perdictin' for ev'rybuddy who wants him to:

"'Goin' to rain 's afternoon, Jawn—my left big toe is throbbin' bad . . . No, Jake, ye don't need to worry none 'bout thet hay, long's it's stacked good; third toe's stopped achin', so the sun'll shine tomorrer . . . If I was you, Slim, I'd fix thet busted gate o' your'n mighty soon, else it'll be blowed clear off the hinges next Sat'day an' the cows'll git through into the cornfield, sure; right toes ain't hurted for a week, an' thet means a turrible wind storm in three days.' . . . An' so on.

"Gov'ment weather maps? Shucks!—for real perdictin', gimme Sime Ebbets ev'ry time!"

MULLIGATAWNY
~ the Chicken Soup of the Orient

A dish with all the aromatic savoriness of the finest Oriental cooking!

No effort is spared by us to faithfully reproduce this famous delicacy of the Far East. Plump, tender chicken and the finest of Patna Head rice, grown in the fertile valley of the Ganges, are its base. The pick of the market in fresh vegetables; cocoanut from the tropics; a touch of coriander from the Mediterranean.

These are some of the many ingredients, but it's the subtle blending with curry, against a background of East India chutney that gives to Campbell's Mulligatawny the true Eastern tone and flavor. It is truly a soup with a world-wide appeal.

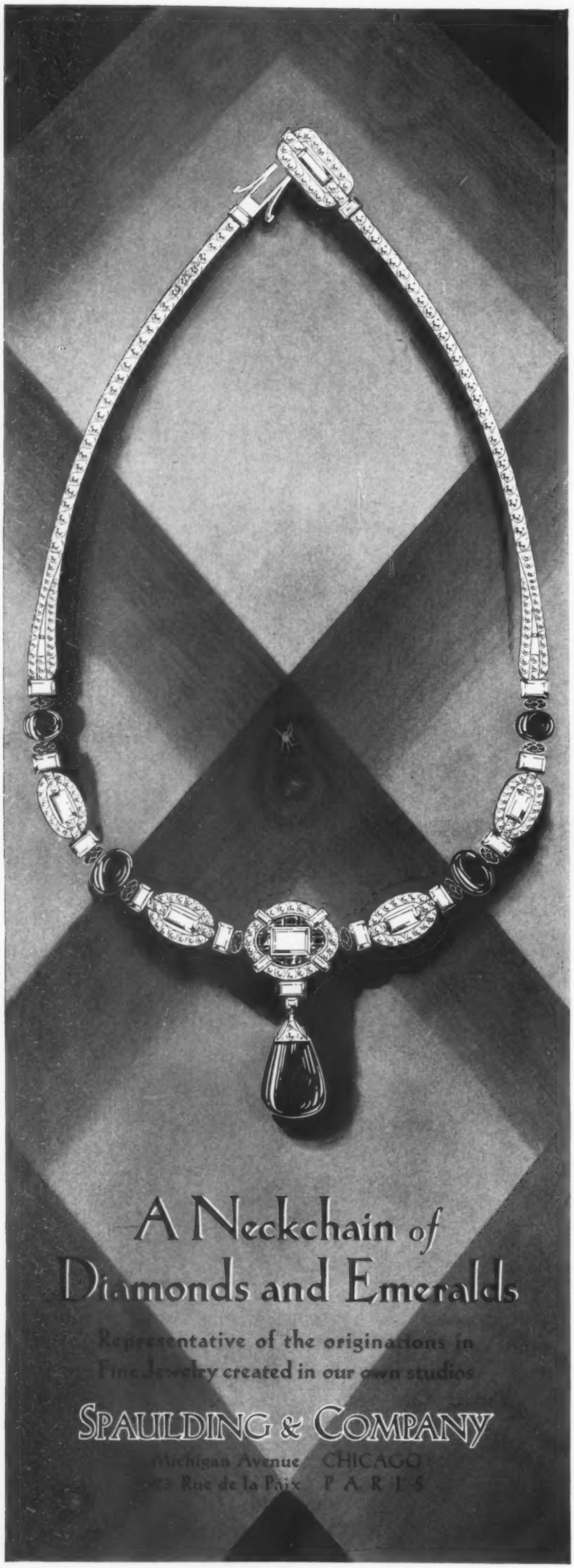
A soup no home kitchen could duplicate. 12 cents a can. Look for the Red-and-White Label.

These choice ingredients in the East India chutney are aged at least two years before using:

Fresh tamarind	Crushed dry ginger
Raisins	Dry English mustard
Currants	Italian garlic
Apples	Salt
Orange peel crystallized	Sugar
Citron crystallized	Cider vinegar
Fresh green ginger	Bermuda onions
Fresh red peppers	

They're all in this enticing Mulligatawny Soup

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET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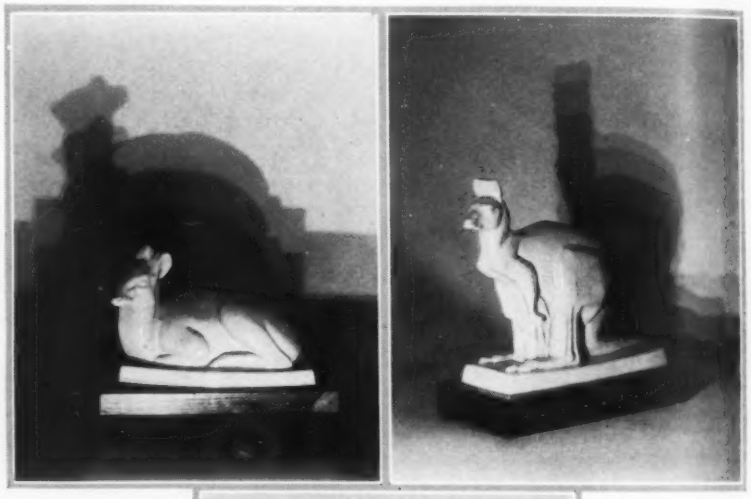
Diamonds and Emeralds
Representative of the originations in
Fine Jewelry created in our own studios
SPAULDING & COMPANY
Michigan Avenue CHICAGO
Rue de la Paix PARIS

"The Polar Bear" is one of the series of modern animal figures executed by John R. Skeaping for Josiah Wedgwood & Sons. This fits in well with either a period or a modern room

IN A WEDGWOOD ZOO



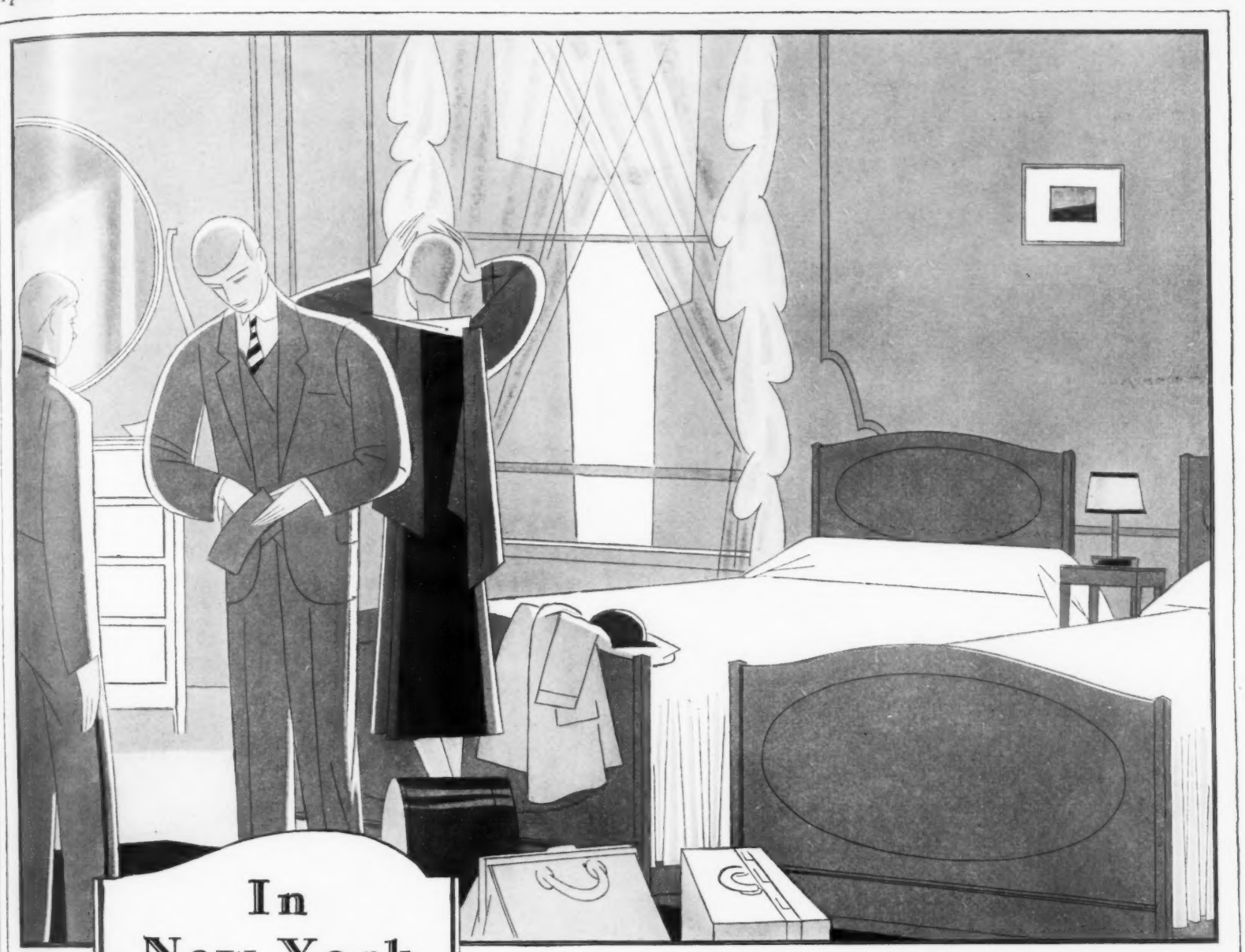
(Above) The gazelle presents an interesting study, as does the majestic lioness below

(Above) The kangaroo could not fail to be included in this modernist zoological series

(Right) The seal with its proud head and graceful body makes a very unusual model

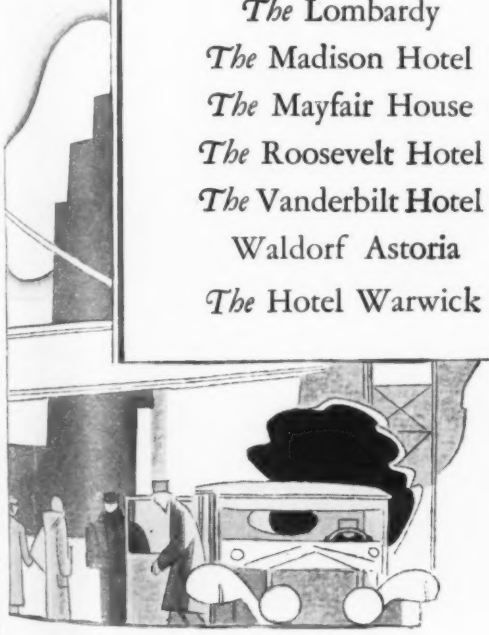
Figures are available in white, tan, Celadon green, and black on an appropriate base

Dana B. Merrill



In New York

The Barclay Hotel
The Berkshire Hotel
The Biltmore Hotel
Hotel Chatham
The Gotham
The Lombardy
The Madison Hotel
The Mayfair House
The Roosevelt Hotel
The Vanderbilt Hotel
Waldorf Astoria
The Hotel Warwick



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The choice of America's smartest hotels

WITH few exceptions (and they are becoming fewer each year), the list of America's leading hotels is practically the same, name for name, as the list of hotels in which Wamsutta Percale sheets and pillow cases are now used as standard bed furnishings.

The voluntary comment of hotel guests in all parts of the country provides conclusive evidence that the luxurious comfort of this finest of sheeting fabrics is appreciated by the most discriminating travelers.

Shrewd hotel managers have discovered by scientific tests and cost accounting that Wamsutta Percale wears longer, washes better, weighs less and therefore soon makes up its original difference in cost by its saving in laundry bills.

Any woman who has used Wamsutta Percale could have told them the same facts about these sheets and pillow cases.

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WAMSUTTA
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AND PILLOW CASES
THE FINEST OF COTTONS

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Founded 1846
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"Beauty is its own excuse"—WHITTIER

IN GRACEFUL candlesticks . . . in vases daintily modelled . . . artistic creations of Roseville Pottery express in your home an unerring charm of beauty.

Or perhaps you wish a flower bowl . . . a jar . . . a wall pocket . . . a jardiniere. Many indeed are the pieces, shapes and designs in which Roseville Pottery comes . . . in pleasing, delicate colors . . . in the modernistic or in the more conservative patterning.

Truly, you will find fascination in the deft artistry of Roseville craftsmen. How effective are these Roseville pieces! How decorative! . . . They are meant for gay flowers and gleaming candles . . . They are meant to be possessed and cherished.

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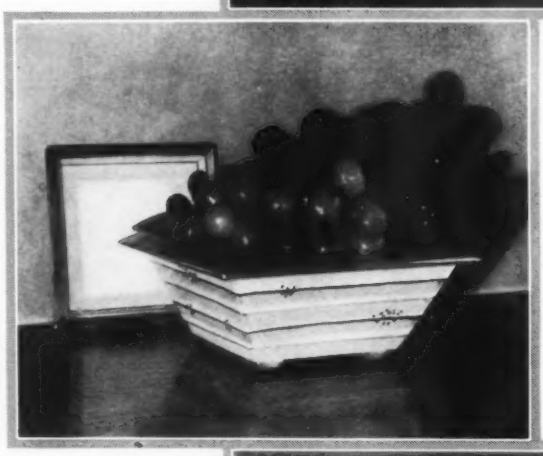
THE ROSEVILLE POTTERY CO., *Zanesville, Ohio*

ROSEVILLE POTTERY

After dinner coffee cups and plates are delicately decorated in tones of mauve and green by Ginori of Italy. Wanamaker

CHINA IN MODERN DESIGNS

(Right) Platinum bands and edges on a soft green ground distinguish this china designed by Suzanne Lalique from Theodore Haviland. Macy



(Left) Square bowl and four square plates of blue and rose striped pottery make this unusual modern fruit set. Rena Rosenthal

This waffle set consisting of batter and syrup jugs with accompanying plates has a red design on a molasses colored body. Olivette Falls

A BRIGHT NEW NOTE

in silver of age-old grace and charm

EARLY AMERICAN STYLE

with raised monogram

"Treasure" Solid Silver

Sterling
925/1000 Fine

To the stately dignity of the EARLY AMERICAN STYLE PLAIN now may be added a strikingly individual note—a raised monogram (or a single initial, if you prefer) designed by the same skilled craftsmen who created this distinguished pattern in "Treasure" Solid Silver.

A monogram inspired by your own charming whims and fancies... a monogram reflecting your own personality, as surely as the EARLY AMERICAN pattern reflects the refreshing simplicity of eighteenth century America.

So, into this Sterling of age-old grace and charm, modern artistry breathes a bright new note—a note to be happily matched on your table ensemble . . . your personal crest, in a manner of speaking, on napkins, table-cloths, and Silver Service.

The extra expense of having the EARLY AMERICAN pattern made with a raised initial or monogram is surprisingly moderate. Ask us to send you a booklet with additional illustrations and more specific details. And if you will send the name of your jeweler we will gladly arrange to show you actual examples of our work—without, of course, the least obligation.

ROGERS, LUNT & BOWLEN COMPANY, *Silversmiths*
GREENFIELD MASSACHUSETTS

Member of the Sterling Silversmiths Guild of America

"LE FERRONNIER"

a new

ORINOKA GLASS CURTAIN

inspired by

the exquisite tracery of

modern ironwork

GUARANTEE

These goods guaranteed fadeless. If color changes from exposure to sunlight or from washing, merchant is hereby authorized to replace them with new goods or refund the purchase price.

FROM the forge-studios of modern metal-workers came the inspiration for this new Orinoka glass curtain. We name it, "Le Ferronnier." It suggests the exquisite grille work so much in vogue today. The motif, authentically modern in itself, is reproduced in gleaming, lustrous threads on a sheer background, clear as crystal. The fabric may be had in a variety of soft, charming tints which will not fade. For, according to the smart idea, glass curtains need no longer be neutral in shade. They harmonize with the color scheme of the room.

This is but one of the new Orinoka light-weight casements, but its smartness and quality are characteristic of the whole line. Inspired by the new art and designed to conform to the new formality in decoration, they are wholly modern and sophisticated. Yet it is not necessary to have a modern room in order to use them.

"Le Ferronnier," pattern No. 9627, is transparent, double-faced and does not lose its pattern when hung against the window.

It is an amazing thing that overdraperies and casements as outstanding in design and color and texture as these should be so very practical. *Yet Orinoka fabrics have proved their beauty is lasting,* and are guaranteed sun-and-tubfast. Ask to see the many new Orinoka drapery fabrics. At your windows they will add the touch that transforms and beautifies. Mail the coupon for our booklet of new Orinoka fabrics handsomely illustrated in color. It is full of practical suggestions for draping windows. It is free.

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Please send me, without charge, the new 24-page Orinoka booklet, "Color, the Secret of Beautiful Homes."

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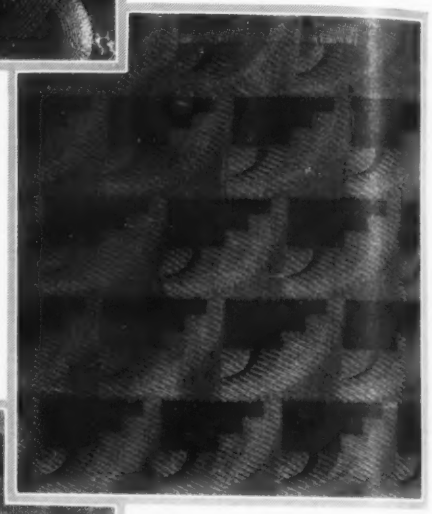
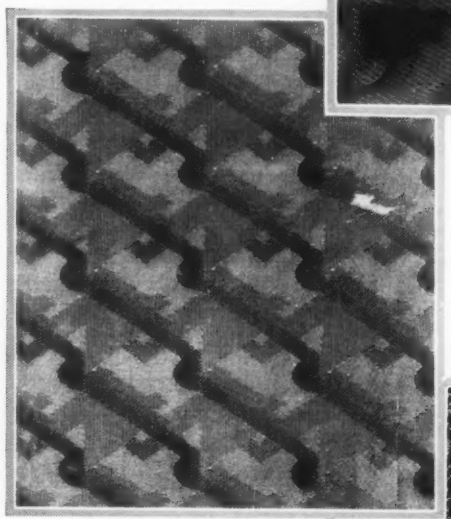
Orinoka

UPHOLSTERY RAYONS

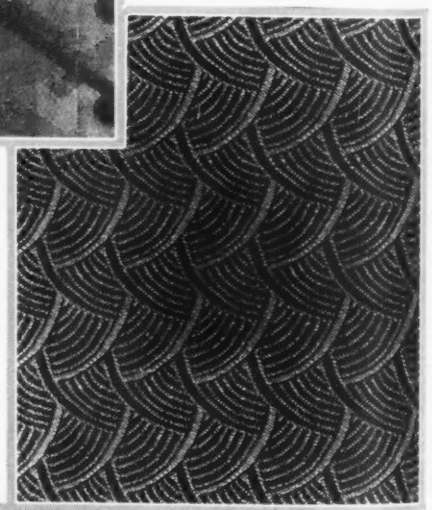
(Left) This sea green rayon satin is luxuriously embroidered in the same color with interesting modernist circles, swirls and block motifs



Varying shades of deep grays are used to build up an attractively shaped rayon fabric which boasts a decidedly lustrous surface

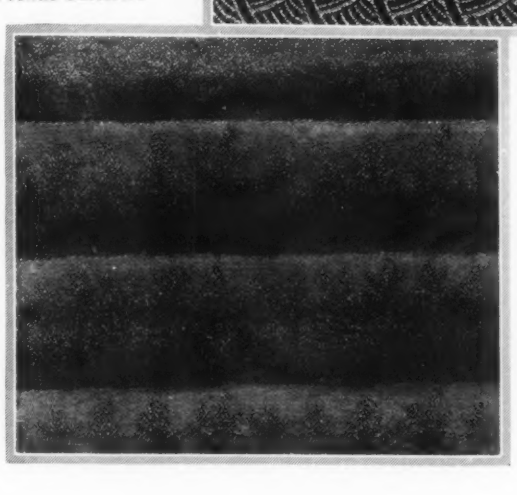


Rayon and linen make this unusual tile pattern designed by Lucille Buchanan. All fabrics shown here are suitable for upholstery purposes



A swirl pattern is executed on a rayon warp with wool filling. (Below) A rayon and linen designed by Ilonka Karasz in tans and lavender

Automobile interiors as well as slip covers are fashioned from these fabrics, which with others were recently shown at the Park Avenue Galleries



A memory of your Dear Ones that will never fade

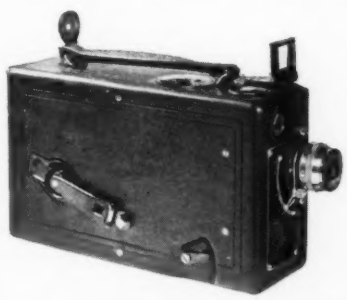
How wonderful to be able to see your mother's smile at any moment you wish and as long as you live!

WHISTLER painted a picture of his mother. He painted her so cleverly that unnumbered people of all races hung copies of his picture on their walls. It reminded them of their own mothers.

But to Whistler it was not merely a reminder . . . *it was his mother*, and since then many have envied him because of this. Although they, too, formed mental images of their mothers, these images remained mental. He could put his on canvas. His memory might fail; his mother might change; but that painted image of her in the mood that he loved best could neither fail nor change.

Your Mother on the Silver Screen

Today, however, the Ciné-Kodak can do more for you than Whistler's brush could do for him. In movies that you take yourself, it records your mother as she lives and breathes. It preserves her for you in a thousand attitudes. It captures her mannerisms; each fleeting facial expression; each familiar gesture.



When the films are projected by your Kodascope on your own screen, you realize that no painting or series of paintings could compare with them. They show her to you as an active human being, with all the evidences of her charm and personality and character. Her lips move, she smiles, her eyes twinkle; a wisp of her hair blows out of place . . . and you know that you'll always remember her as she actually is today.

Astonishing Simplicity

In thousands of safe deposit vaults duplicates of such films are stored away and each day the number grows. The increase in popularity of home movies has been amazing and is largely due to the ease with which the Ciné-Kodak works.

It is as simple as taking snapshots. You press the lever and you're taking pictures. You send the film to us and we develop and return it to you immediately. The cost of this service is included in the price of the film.

Movies in Color!

And now, another Eastman development—Kodacolor—enables you to make home movies in full natural color. With the Ciné-Kodak *f*.1.9., a filter and Kodacolor Film you can make the most beautiful *living* portraits. When you project the film you see your dear ones as they actually are, with all the color, even the delicate flesh tones, absolutely true to life. You simply use a color filter when making or projecting Kodacolor.

Also, to supplement your own films, Kodak Cinegraphs, 100-, 200- and 400-foot reels of comedy, travel and cartoons, are available at your dealer's. They cost only $7.50 per 100 feet.

Don't let precious opportunities to take movies of your dear ones slip by through any fault of yours. Your Ciné-Kodak dealer can show you outfits—Ciné-Kodak, Kodascope and screen—that cost as little as $140.

• • •

Ciné-Kodak

Simplest of Home Movie Cameras

EASTMAN KODAK COMPANY,
Dept. 210, Rochester, N. Y.

Please send me, FREE and without obligation, the booklet telling me how I can easily make my own movies.

Name.....

Address..... 29

You never knew before how SMART a window shade could be!

SEND FOR INSTRUCTIVE BOOK
See Coupon Below

The first glimpse of Brenlin Stripes will change all the ideas you've ever had about window shades.

For here at last is a window shade with distinction of pattern—design—as well as color!

Smart, slender *stripes*, running top to bottom, woven right in the fabric itself. A style note that makes your window shades actual units of decoration, like your draperies, rugs, furniture!

Many beautiful hand-applied tints to choose from. Colors that resist fading by sun, spotting by rain.

Brenlin Stripes will not wrinkle or sag. The reinforcing stripes and the firm, linen-like Brenlin material keep this modern window shade always straight and smooth-hanging.

Send for samples, descriptive book, and Color Selector

See Brenlin Stripes for yourself! And choose just the tints that will harmonize with your rooms.

You can do this by means of an interesting Color Selector, worked out by a well-known interior decorator. 10c enclosed with coupon below brings you samples of Brenlin Stripes, Color Selector, and instructive book on this material. We will also send name and address of your nearest Brenlin dealer.

BRENLIN STRIPES

The Chas. W. Breneman Company, Dept. A-6,
2045 Reading Road, Cincinnati, Ohio

Please send me samples of Brenlin Stripes, descriptive book, and Color Selector. Also, name and address of nearest Brenlin dealer. I enclose 10c (stamps or coin)

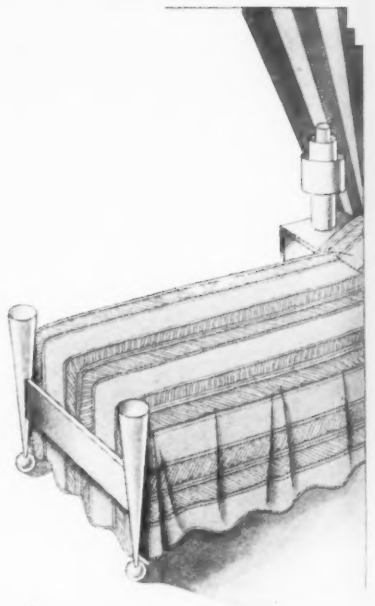
Name.....

Address.....

BEDSPREADS OLD AND NEW

This simple tailored bedspread of rayon file with pointed, scalloped and picoted edges is available in rose, blue, gold, green or orchid. From Lord & Taylor

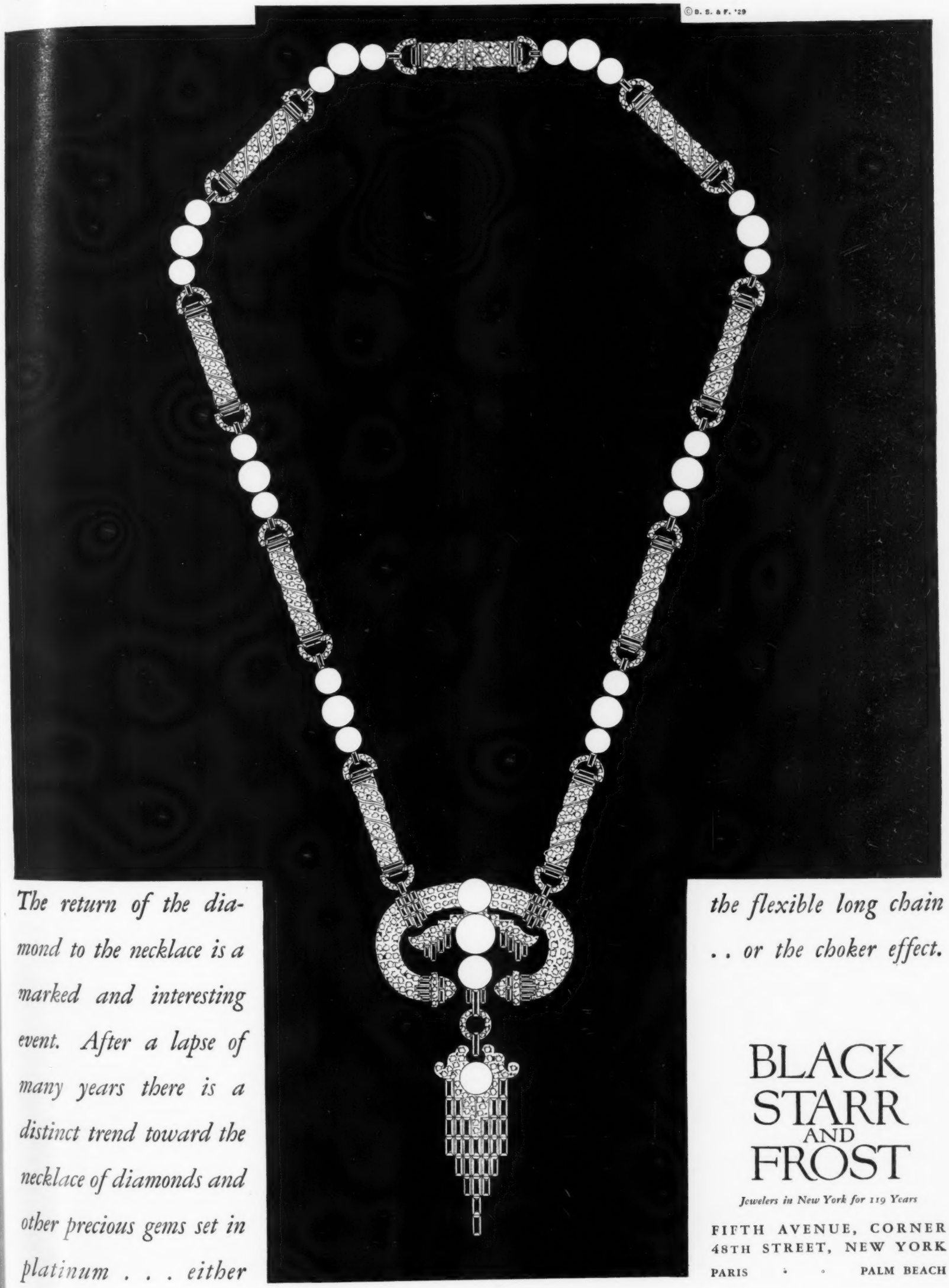
The silk taffeta appliqué comforter at the left above comes in green, orchid or gold. Lord & Taylor. The Forget-Me-Not appliqué quilt has a white chambray ground. Eleanor Beard



(Right) This simple silk rayon spread is designed after the Rodier manner. It has a scalloped border and may be had in green, blue, or rose, shot with silver. R. H. Macy & Company

In keeping with the rest of the furnishings is this bedspread inspired by an old piece of needlework. The screen in the corner furnishes an echoing note. Courtesy of Elsie Sloan Farley

© B. S. & F. '29



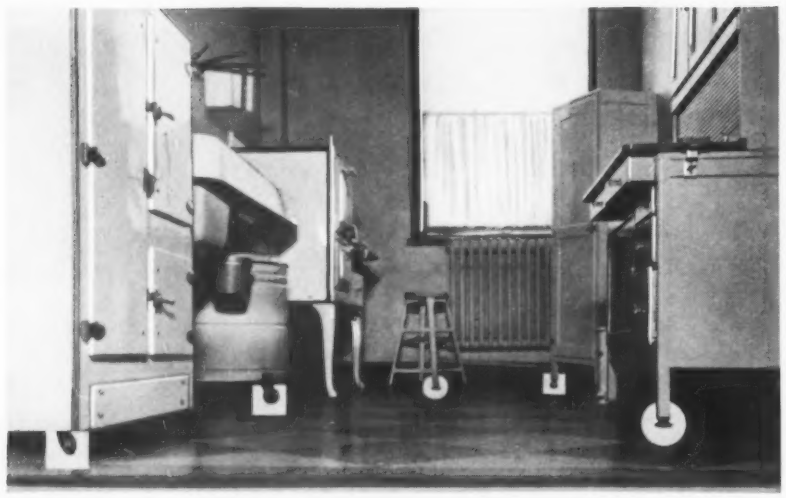
The return of the diamond to the necklace is a marked and interesting event. After a lapse of many years there is a distinct trend toward the necklace of diamonds and other precious gems set in platinum . . . either the flexible long chain . . or the choker effect.

BLACK STARR AND FROST

Jewelers in New York for 119 Years

FIFTH AVENUE, CORNER 48TH STREET, NEW YORK

PARIS • • PALM BEACH



These modern linoleums cost money —protect yours with Bassicks

THOSE bright linoleums that liven your rooms and beautify your home. They cost money of course, but they are worth every dollar they cost. Certainly they are worth preserving. That's why linoleum men urge the use of Bassick Casters and NoMar furniture rests. They know Bassick Casters save linoleum from scratches and scars...know that NoMar Rests prevent ugly dents and breaks in linoleum where heavy furniture stands.

The cost is small. They will add years to the life of your linoleum—and they lighten housework, too. Ask your hardware or house furnishing dealer—he knows.

NoMar Rests — the last word in floor protection

NoMars were invented to spread furniture weight. That's why they save the pile of carpets from matting in unsightly spots—why they protect linoleum from being pitted and pock-marked.

The smooth surface of NoMars is carefully bevelled. The edges are rounded. There's not a single sharp angle to scratch, tear or cut. In kitchens, living rooms, in business offices .... wherever floors deserve care, NoMars have proved their worth. Use the coupon below to get the whole story ... or go to your hardware or house furnishing dealer for your first test.

Furniture rolls so easily on Bassick Casters

Furniture that must be tugged and pushed and hauled across the floor is as out of date as the old time ox cart. The modern way is to install Bassick Casters. They roll so lightly ... without back breaking effort ... without damage to the most costly floor. Can you afford to keep on pushing and dragging in this modern age?

Let us send you our new service booklet with its helpful ideas. Just clip and send the coupon. Or, better still, go to your dealer and get the Bassicks you need ... enough for every piece of furniture that must be moved.

BASSICK

NO MAR RESTS

NoMars are packed 4 to a set, with sockets. Four sizes for light, medium, heavy and extra heavy furniture.

Size of Base	No. 1	No. 2	No. 3	No. 4
(set of 4)	1¼"	1½"	2"	2½"
	$.75	$.80	$1.05	$1.50

CASTERS

Bassick casters are packed 4 to a set, with sockets. Many styles; three sizes, for heavy, medium and light furniture. Write for the new Bassick Caster and NoMar furniture rest booklet to guide your selection.

Bassick Casters, No Mar Rests and Bassick Period Hardware are the finishing touches of excellence for fine furniture

THE BASSICK COMPANY, Bridgeport, Conn.

You may send me the illustrated new service booklet which tells where and how to use Bassick Casters and NoMar Rests

Name _____

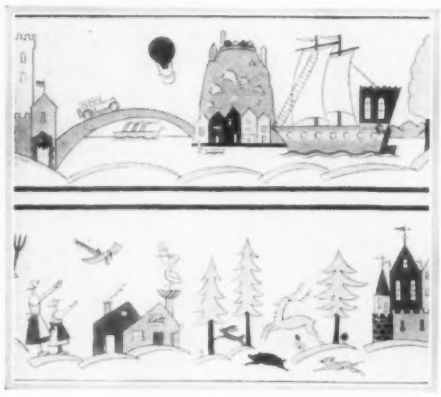
Street and No. _____

City _____ *State* _____ H. G. 2

This delightful peasant scene makes an excellent wall paper for the nursery. From Elsie Sloan Farley

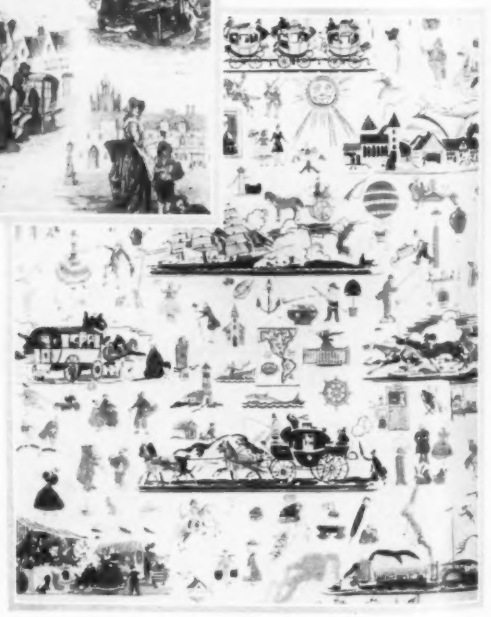
A pale peach ground is enlivened with fair maidens and sun tanned militants. Elsie Sloan Farley

FOR CHILDREN'S ROOMS



Distinctly modern is this frieze which might be placed just below the ceiling or within the child's eye range. Thibaut

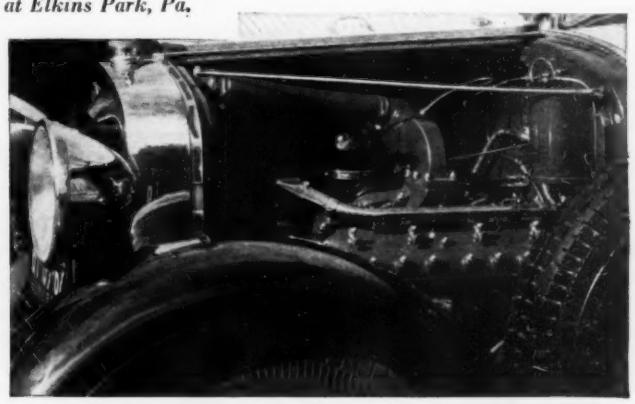
"The Cries of London" is a quaint paper as suitable for the room of the growing child as is the amusing Tony Sarg design shown below. Thibaut



The varied wall papers illustrated on this page offer a wide choice. They range from the old favorite "Cries of London" to extremely modern designs

IT IS FOUND
WHEREVER NOBLE THINGS ARE VALUED

A Lincoln sport phaeton, with body by Locke, the property of Mrs. Fifi Widener Holden, of New York, photographed upon the estate of her father, Joseph Widener, Esq., at Elkins Park, Pa.



It is a notable fact that the owner of a Lincoln comes to feel something of the relationship existing between a man and a finely bred horse . . . a sense of confidence and affection, of loyalty and pride. . . . For here is a motor car with a great tradition behind it. A car so beautiful in appearance that people turn their heads to look at it, so marvelously well constructed that it will not fail. . . . A car that embodies the skill of the foremost coachmakers . . . Locke, Dietrich, Judkins, Willoughby, Brunn. (There are no yearly models. The Lincoln that you buy today will not be out of date tomorrow. Like all fine things, it grows old gracefully.) . . . A car that is equally at home on a desert trail or at Deauville. . . . In brief, a motor car that will serve you long and faithfully, with credit, in the most exacting usage to which an automobile can be put.

The Lincoln Motor Company, a division of the Ford Motor Company of Detroit, Michigan, U. S. A.

"AS NEARLY PERFECT A MOTOR CAR AS IT IS POSSIBLE TO PRODUCE"

THE LINCOLN

Carlin Comforts

Perpetuating the French tradition

of luxurious boudoir comforts

The modern woman is grateful to the Carlin Shops for perpetuating the charming traditions of daintiness associated with the Boudoir of great ladies of all periods. Cushions as weightless as moonbeams, silken coverlets, chaise longue ensembles, and other boudoir requisites are coveted alike by decorators and their clients. The Carlin Shops are dedicated to the woman of today — the woman who admires the luxurious — but deplores the extravagant.

NEW YORK
528 Madison Ave., at 54th St.

CHICAGO
662 N. Michigan Ave., at Erie St.

Vertical lines mark many modern wall papers. This paper was designed by Prof. Hillerbrand of Germany in tones of mauve. Elsie Sloan Farley

HOW TO SELECT WALL PAPERS

(*Continued from page* 109)

papers, as this room is used by many people, is lived in for long stretches at a time, is filled with interesting objects of all kinds and should therefore have a restful background. Use all-over designs having a pleasing regularity, lattice and diamond effects and any of the numerous neutral two-tone patterns that break the wall surface, insuring a greater play of light and shade than a plain wall. Designs of this type, not resulting in definite outlines, may be used successfully with chintz. When a strictly period effect is desired, the problem is simple, as there are papers for every type of decoration. If you have badly designed furniture, avoid a perfectly plain wall since it shows up the ugly lines of chairs and cabinets.

DINING ROOMS

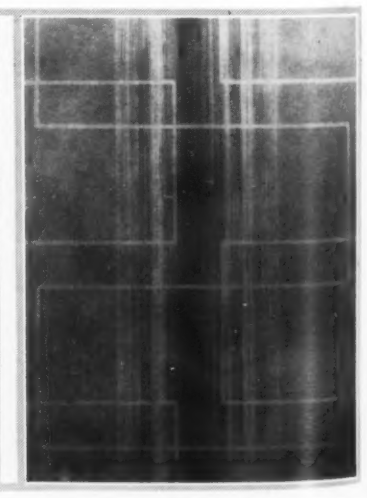
An excellent place for scenic and picture papers of all kinds. Here definite patterns and striking color effects are permissible, because this interior is not occupied for any length of time. When using scenic papers, start the design so that a picture is not broken at some unfortunate spot. This requires careful measuring before the paper is hung. Large, flowing flower designs and floral patterns of the Chinese type are delightful in dining rooms; landscapes are always safe, while the new modernist designs from Germany are refreshing and different, many of them being entirely appropriate for 18th Century English and Early American furniture. Avoid insignificant designs that suggest bedrooms. Informal patterns should be used only in small cottage interiors. For Early American dining rooms there are numerous excellent reproductions of beautiful Colonial papers. For the dining room with French provincial furniture there are naïve toile designs, rural landscape scenes, as well as a variety of charmingly colorful flower patterns.

BEDROOMS

Light and an impression of airiness and space are essential here. Flowery papers suggesting chintz make charming country bedrooms, these papers frequently giving the effect of a room hung in fabric. All-over effects that have no beginning and no end are more restful than the definite medallion-like designs that are apt to give a spotty look. Polka dots, stars and the diamond and lozenge motifs in two tones are all restful types of design and are therefore suitable for bedrooms. In guest

(*Continued on page* 186)

Pale green forms the background of this flower basket pattern which would be charming in cottage guest rooms. From Mrs. Gillette Nichols



This paper has a pale blue ground against which is outlined a vertical and check motif in shades of blue and yellow. Elsie Sloan Farley

New York Galleries, Inc., Decorators

IN a wide experience as decorators and cabinetmakers, it has been our privilege to execute interiors for clients residing in all parts of America and to complete the rooms in each detail of the background, lighting, furniture, hangings and all the incidentals of a well-considered decorative scheme.

¶ While the actual production of the work is done in our shops, the installation is promptly made under the direct supervision of our decorators . . . *anywhere,* regardless of the distance from New York.

¶ A visit to our Galleries will reveal a collection of furniture and related objects, charmingly composed in a series of decorative ensembles, so extensive and diversified as to meet any architectural requirement.

New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS

ARCHITECTURAL REMODELING

© 1929, N. Y. G.

"Yes, it's the easiest spring cleaning I've ever had"

"NO more time wasted polishing up the furniture —but the wood looks better than it ever did!"

"You mean a professional does it now? I believe you—the lustre on this mahogany is gorgeous!"

"You guessed wrong! Since my last spring cleaning I've found VERNAX. Now I VERNAX* the furniture once a week and it doesn't need any annual 'going over' ".

"But woodwork gets so dingy in the winter. Does VERNAX take off that neglected look?"

"It takes it off and keeps it off. If you've let your furniture get into that state, you'll have to VERNAX* it oftener at first. But even so, it's such a simple process!

"First you rub in VERNAX to clean the surface of the wood and work down into the pores. Then go over it with a clean cloth, to bring out that clear, gleaming lustre. That's all! No 'spring cleaning'—it's clean all the time."

"Came the dawn and with it VERNAX!" exclaimed her guest. "No more 'spring cleaning' for my furniture."

[You, too, can prove the value of VERNAX—and for only 10¢. Send the coupon today for the liberal trial bottle—enough to VERNAX* your favorite piece of furniture.]

Vernax Furniture Cream

Sold through Department, Hardware, Drug and Furniture Stores —60¢ and **$1.00** a bottle.

Distributed by Schieffelin & Co. for Arthur S. Vernay, Inc., New York

*Reg. Trade Mark

Laboratory of Schieffelin & Co. A-18
20 Cooper Square, New York City

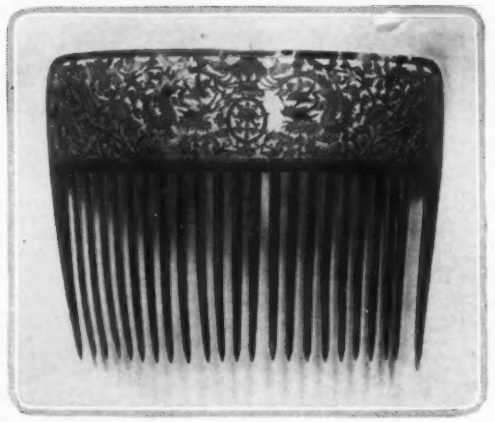
Enclosed is 10¢. Send me trial bottle of VERNAX and booklet, "The Care and Restoration of Furniture and Woods," by Arthur S. Vernay.

*Name*_____

*Address*_____ *City*_____ *State*_____

*My dealer is*_____

*Address*_____



This comb is an example of American 19th Century work in tortoise-shell. Courtesy of the Metropolitan Museum

TORTOISE-SHELL COLLECTING

(*Continued from page* 122)

Tsang-kieh, who "flourished" (I see no reason why mythical persons should not flourish) B. C. 2700, inspired by the markings on tortoise-shell to represent ideas by graphic symbols?

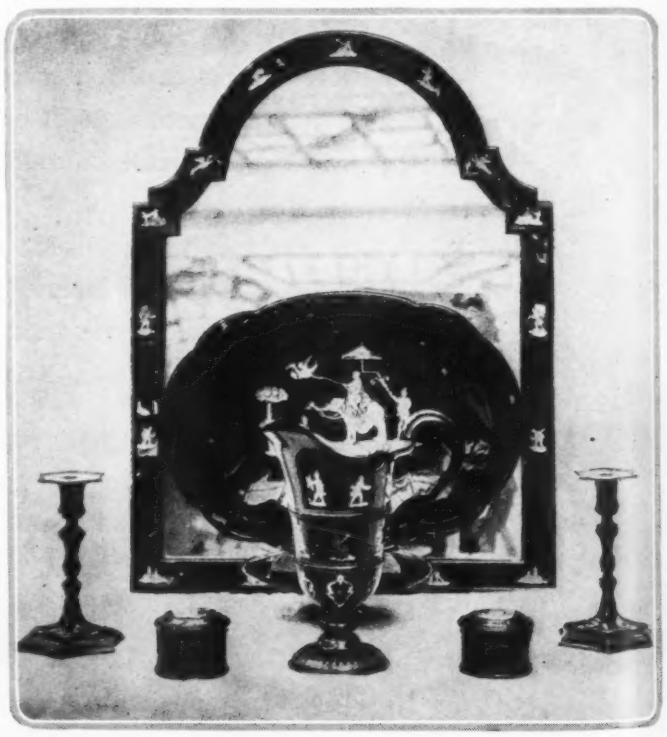
To what extent the ancient Greeks employed tortoise-shell as a material in the arts we do not know, but it is likely they did so use it. The Romans inlaid bits of tortoise-shell in their furniture, and I think they may have used it decoratively for other objects, some merely ornamental or again utilitarian.

It is extraordinary, when one stops to consider it, that such a material as the shell of a tortoise should have yielded to the craft of man and have lent its obstinate self to such a remarkable variety of beautifully wrought objects, its surface to the transformation of such rich and colorful attractiveness.

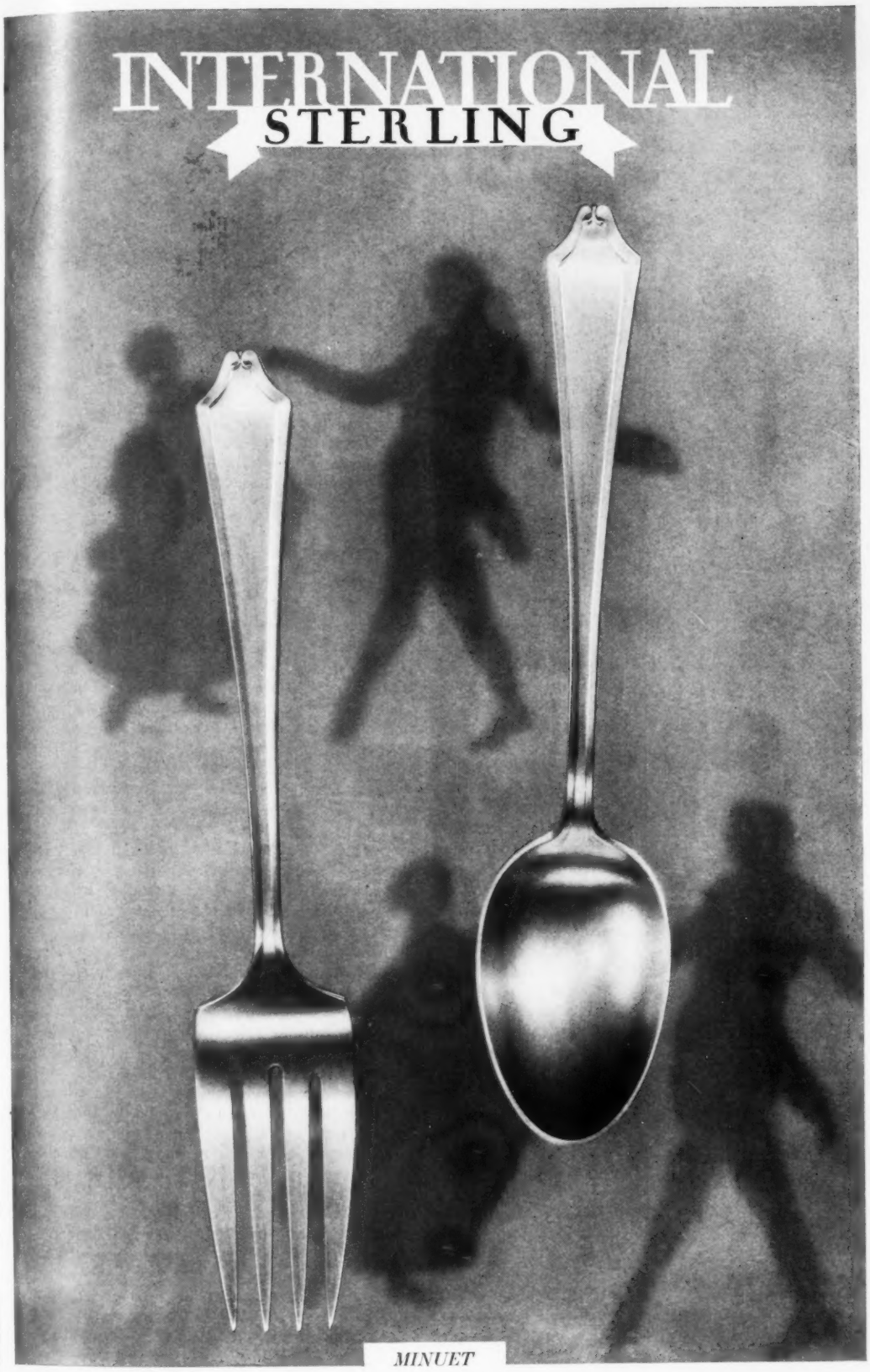
One of the highest compliments which succeeding centuries have paid to tortoise-shell in the arts is to be found in the attempts to imitate it. One of the earliest English references to such imitation is found in the inexhaustible *Diary* of Samuel Pepys. Under date of June 27, 1666 he writes: "Thence (from Mr. Hales) to Lovett's. . . . He did also carry me to a Knight's chamber in Grayes Inne, where there is a frame of his making, of counterfeite tortoise-shell, which indeed is most excellently done."

The tortoise-shell employed in the arts is the shell of the smallest of the sea-turtles, the *Chelonia imbricata*, the hawksbill tortoise, one of some two hundred species of turtles. In the choice of tortoise-shell, the plates composing the whole shell (thirteen overlapping dorsal ones with twenty-four marginal ones of inferior quality) are graded according to size, thickness, translucency and markings. The hawksbill is found only in the tropical zones. It is sought along the coast of Yucatan, Central America, in the

(*Continued on page* 166)

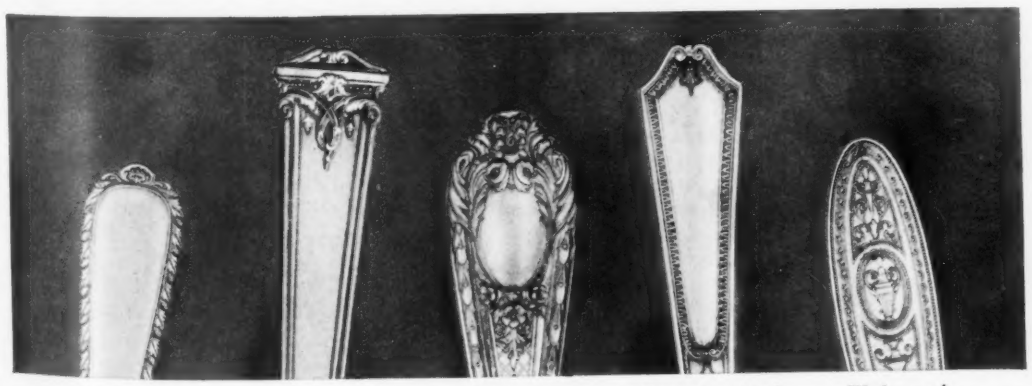


Portion of old Italian tortoise-shell toilet service inlaid with mother-of-pearl, engraved with figures, etc. The Anderson Galleries



MINUET

PICTURE EACH WITH YOUR HOME AS THE BACKGROUND. THEN CHOOSE!



Pine Tree *Trianon* *Fontaine* *Georgian Maid* *Wedgwood*

FINE ARTS DIVISION INTERNATIONAL SILVER CO. MERIDEN, CONNECTICUT

Three ways to look at a pattern in Sterling

THROUGH A DECORATOR'S EYES

"How well," you say to yourself, *"will this pattern get along with my other things?"*

This question is answered by a decorator of international repute, who has successfully used Minuet (1) with English interiors of Adam and Sheraton influence (2) in a pure American Colonial setting (3) in an interior effectively combining old and very modern pieces in a charming informality. He says of Minuet, "Wherever quiet good taste is the keynote, Minuet is at its best."

THROUGH A COLLECTOR'S EYES

"Will Minuet be prized in the future?"

"Among all the silver patterns in my own collection," a much-quoted connoisseur of silver recently remarked before a gathering of collectors, "I have no pattern of a finer simplicity and charm than Minuet. It has character—integrity—and that, my friends, is the mark that distinguishes lasting art."

THROUGH EYES THAT SEEK BEAUTY FOR ITS OWN SAKE

Minuet answers your gaze with the same delicate precision, the same matchless dignity and grace which characterized that stately dance of our forefathers—the Minuet.

Perhaps it is the blood of our forefathers in our veins which murmurs, "Choose this . . . for your own lifetime's delight, and for the delight of generations to come."

▾ ▾ ▾

6 teaspoons in this gracious pattern are but $11. Or twenty-six pieces—an excellent foundation set—cost but $73.35. Matching hollow-ware is to be had in Minuet, and in other International Sterling patterns.

▾ ▾ ▾

What pieces will you need first? The progression from a beginner's set all the way to an elaborate service is discussed in the most helpful of silver booklets—"Correct Table Silver—Its Choice and Use." It shows various International patterns, with pieces and prices on each.

With it will come the MINUET booklet, giving MINUET'S charming history. Send 30c—a fraction of their actual cost—for both.

INTERNATIONAL SILVER CO., Meriden, Conn. H.&G. 4-29

Enclosed is 30c, for which please send me "Correct Table Silver" and MINUET booklet.

*Name*_____

*Street*_____

*City*_____ *State*_____

WHEN MORE THAN ONE OF A KIND IS EMBARRASSING

HOW often is one, with a leaning towards individualism, embarrassed to find that other well-wishers have made the self-same gift? But Plummer's has found a way of dispelling almost entirely this possibility of gift duplication. For here are shown many glass and china patterns that are *exclusively Plummer's!* A limited supply only has been made and sent here for our patrons. Nowhere else, despite all effort, can they be found.

An illustration is the gold-rimmed Cocktail Glass shown above, shaped in spotlessly clear glass of first quality. To relieve the monotony of the ever prevalent stereotyped Cock, and to give diversity to these glasses, we have produced them with a varied assortment of game birds, including Partridge, Pheasant, Blackcock, Woodcock, Grouse, Mallard, etc. They are hand-painted in natural colors and each glass is labeled in gold with the name of the bird portrayed upon it.

Aside from the virtue of exclusiveness, Plummer's places at your disposal five floors of the most distinguished glass, china, earthenware and pottery ever assembled. And an interesting Antique Department worth an hour of anyone's time.

Wm. H. PLUMMER & Co. Ltd.
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HARTFORD, CONN.
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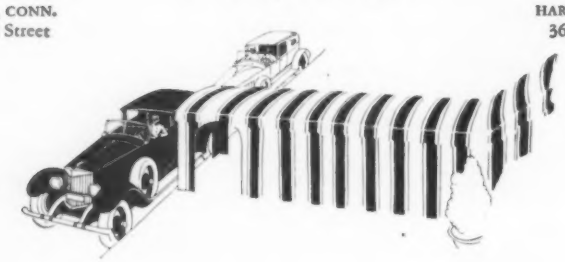


Elaborate tortoise-shell comb made in this country during the 19th Century. Courtesy of the Metropolitan Museum

TORTOISE-SHELL COLLECTING

(*Continued from page* 164)

Caribbean, in the West Indies, Brazil, Peru, the Malay Archipelago, Indian Ocean and in the Dutch and British East Indies.

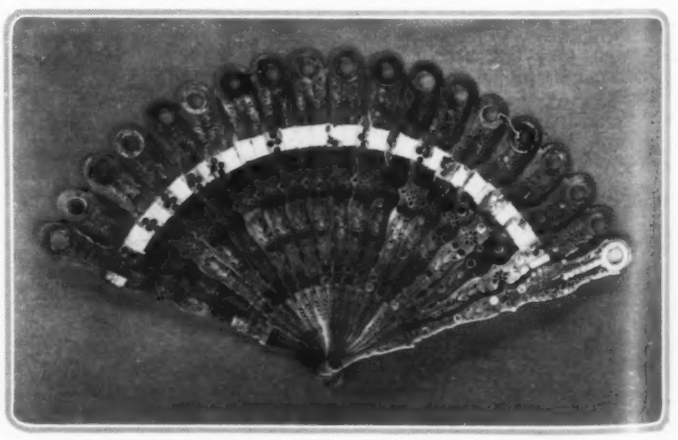
An authority on the modern tortoise-shell industry, whose monograph on the subject has been published by the Pan-American Union, tells us that tortoise-shell is more brittle and harder than ordinary horn, and that before it can be worked the tortoise-shell must be subjected to boiling, or to the action of dry heat. This renders it soft, pliable and more easily to be shaped by bending. Also it enables the workman to unite them with other pieces where greater thickness or area than can be obtained from a single piece is desired. Also this boiling or heating renders the tortoise-shell susceptible to carving, engraving, cutting and shaping.

In tropical countries the native workmen produce remarkable objects in tortoise-shell by the use of the most primitive tools. Their skill in inlaying the shell with ornament of gold, mother-of-pearl, silver and other materials is extraordinary. The craftsmen of the Orient are also famous for their work in tortoise-shell, and perhaps that of Japan is unsurpassed in its finest examples.

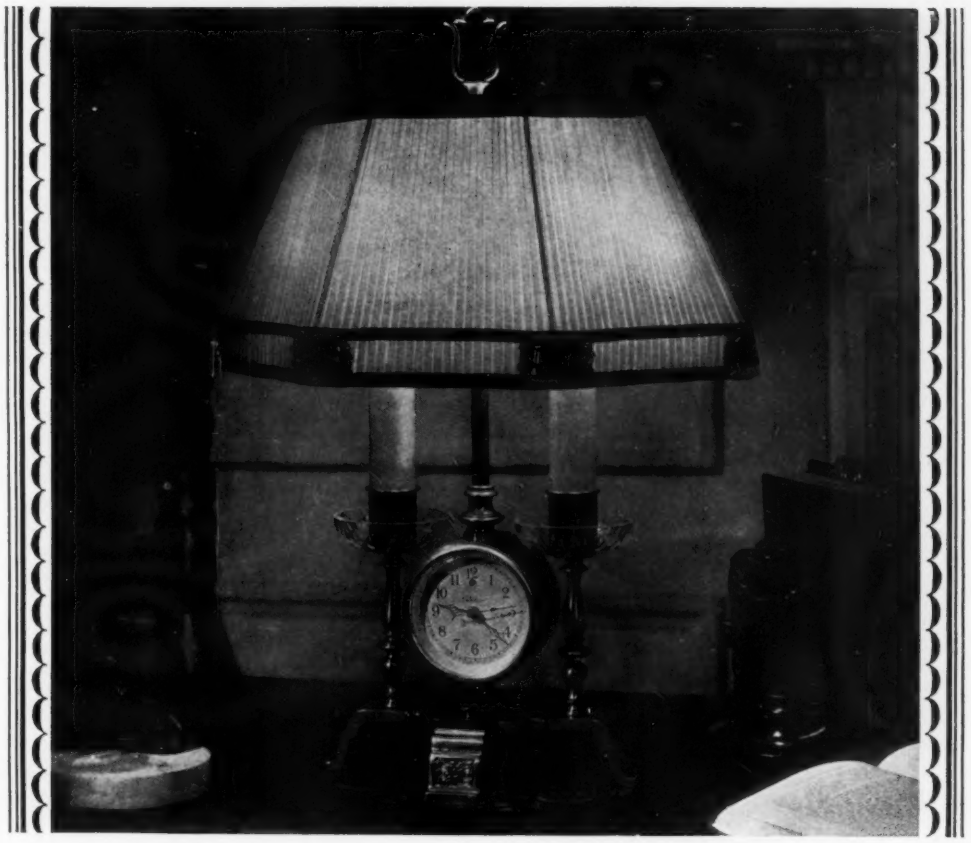
Tortoise-shell is, of course, a horny matter, although much harder and more brittle than ordinary horn. It is also less fibrous. Transparency and translucency are very important factors in determining its quality. Then color is to be taken into account. It is surprising that the range of this is so great: there are the warm yellows with dashes and spots of rich brown, the whitish shell having a mottling of black, which is more rare, the red shell and so on. Shell taken from a tortoise which has met a natural death is clouded in color and for that reason it is much less esteemed in commerce and in art products.

The artist-craftsmen of the period of the Italian Renaissance utilized tortoise-shell in many of their works. One of the most famous examples of the sort is the Balbi coffer in gold, silver and tortoise-shell, attributed to Benvenuto Cellini. When John Evelyn visited Italy in 1644, he made note (*Diary*) of having seen in Florence a "Cabinet cupola'd with a tortoise-shell and containing a collection of gold medailles esteem'd worth 50,000 crownes." Evelyn had ever an eye for the beautiful and the curious, and he is the collectors' and connoisseurs' diarist paramount. Some six months before this he had observed in the gardens of the Luxembourg at Paris "an inclosure for a garden of simples,

(*Continued on page* 170)



Elaborately ornamented French tortoise-shell fan. Late 18th or early 19th Century. Metropolitan Museum



Model L2881—5306 wears a beautiful shade of Deer Georgette, lined and interlined with rose, through which the light is mellow and colorful. Height 23 ins. Price $65.00.

Two of your home's *loveliest possessions*

now combined for utmost decorative beauty

THIS exquisite new Miller Lamp combined with a Telechron Clock—so that precisely accurate time and warm glowing light may both pulse through the same wire from a socket in your home—was enthusiastically approved by leading Interior Decorators when it was privately displayed in a New York showing recently. Now it is introduced—and proudly—to House & Garden's discriminating readers, and to homes of discriminating beauty everywhere.

The mellow glow of beautiful lamps, the living quality of correctly running clocks—these two more than any other possessions create the intangible atmosphere of individuality in your home. And this striking new combining of lamp and clock is the most interesting contribution to beautiful interiors that many months has produced.

The Miller Lamp in Georgian design a lamp of distinctive craftsmanship

With the distinguished accuracy of style and period which are part of all Miller Lamp creations, this candle lamp displays a Georgian model, hand-molded in rich colonial bronze. The candle drips are cupped cut-glass; the metal is burnished and colorful. With the happy adaptability of the Georgian period, the model will fit appropriately in practically any decorative style of room you may possess.

Model L2881—5496 adds a parchment shade of striking modernistic decoration, to give a rarely distinctive touch to any type of room. Height 23 ins. Price $65.00.

The Telechron Clock for precise timeliness—an attribute of well-bred homes

Accurate timeliness—an attribute of well-bred homes—is assured by Telechron Clocks, whose time impulses are electrically driven from minute to minute over electric wires. Never any question of time accuracy in homes which proudly possess this Miller Lamp with Telechron Clock. Schedule proceeds with smooth, quiet perfection, atune to the smooth perfection of this perfect regulator.

Would you like to ask questions?

Is there more you would like to know about Miller Lamps with Telechron Clocks? Send for special circular describing it to The Miller Co., Meriden, Connecticut.

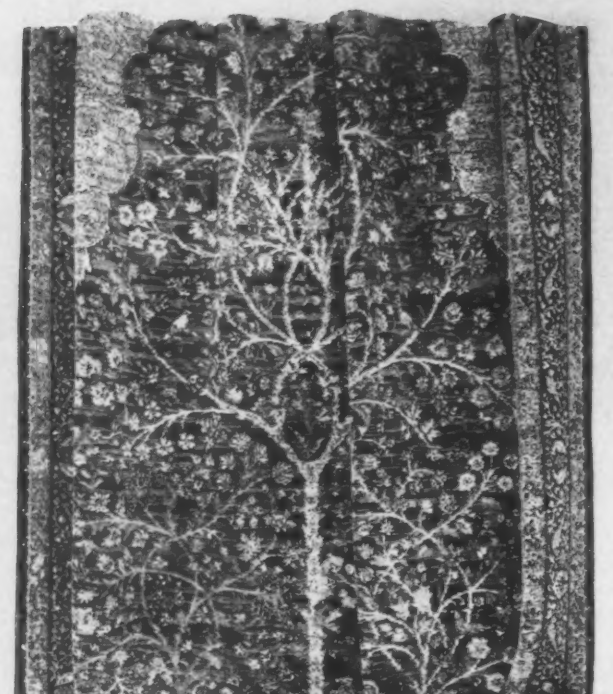
Pioneers in good lighting since 1844

Miller Lamps are carried by leading stores everywhere. Miller Lamps with Telechron Clocks are distributed from coast to coast in 700 cities where the electric light company supplies "regulated" current. Ask your local electric light company.

MILLER *Lamps*

OF DISTINCTIVE CRAFTSMANSHIP

WITH TELECHRON CLOCKS



Let the "Tree of Life" live in your home

Cover the floor of a room with this Bengal-Oriental rug, and you have brought into your home a living beauty that will never die.

Walls and furniture will reflect the everlasting loveliness of the rug—the soft luminous glow of colors that Oriental art has blended and designed into this "Tree of Life" pattern.

Bengal-Oriental Rugs are exact reproductions of priceless originals at a fraction of the cost. A room-size Bengal is less than $200.

FOR 10 CENTS

We will send you a portfolio of color reproductions of rare and beautiful Bengal-Oriental rugs. Write to JAMES M. SHOEMAKER CO., 119 WEST 40TH STREET, NEW YORK. Send 10 cents and your name and address.

Bengal-Oriental Rugs

THE HOUSE OF SHOEMAKER—TWENTY-THIRD YEAR

TORTOISE-SHELL COLLECTING

(*Continued from page* 166)

well-kept, and here the Duke keepes tortoises in great number, who use the poole of water on one side of the garden." On Easter Monday in the same year Evelyn, arriving in Dieppe, made note that the town abounded "with workmen, who make and sell curiosities of ivory and tortoise-shells; & indeed whatever the East Indies afford of cabinets, purcelan, natural & exotic rareties, are here to be had with abundant choyce." Dieppe must certainly have delighted his curio-loving heart.

From the days of the French Renaissance, tortoise-shell has held an important place in the art-manufactures of France. One of the most interesting and familiar examples of this French application of tortoise-shell to art-products is to be seen in the furniture of the famous French *ébéniste*, André Charles Boulle (1642-1732), who was born four years after Louis XIV ascended the throne and who died seventeen years after the accession of Louis XV. Boulle did not invent the inlaying of furniture with tortoise-shell, metals, etc., but he brought the process to such perfection and introduced in it such innovations that he stands practically as the father of the art of applying tortoise-shell to furniture, and in its development in regard to French furniture it is really his creation.

ORNAMENTATION

In decorating his furniture, Boulle employed plates of tortoise-shell, ornamented with plain or with chased metals in arabesques set into the shell with surfaces flush with that of the shell. In the production of these pieces, the inlay was perfectly achieved by the plates of shell and of metal being placed together, one upon the other, sawing out the pattern through both materials at one and the same operation. This insured a perfect fitting together of tortoise-shell ground and metal inlay. As this would leave a waste of remaining pieces of ground and pattern, but in reverse order, these came also to be utilized, probably as a matter of economy; but furniture so decorated in this reverse order was of inferior attractiveness and came to be called *Contre partie* to distinguish it from the first sort, or *Première partie*. Boulle work was imitated by craftsmen who substituted horn for shell and who added color—blue, vermilion, etc.—*ad infinitum*.

Another interesting use of tortoise-shell in art is seen in piqué work. This is tortoise-shell decorated with ting points or spots of ornamental units, bits of gold, silver and other metals. Major Herbert Crowley Dent has written an interesting and authoritative work on this subject (*Piqué, a Beautiful Minor Art*, London, 1925) to which Mr. C. Reginald Grundy contributed an introduction in which he says of piqué:

"Of all minor arts of its time it most perfectly exemplifies the luxuriant spirit of the age, so much so, indeed, that if other evidences of French art and culture during the Seventeenth and Eighteenth centuries were lost, one could almost reconstruct a picture of them from the work in piqué produced during the period." And this is quite true.

A variety of piqué objects were manufactured, nearly all of them small in size, although a few large pieces, such as the remarkable spinning-wheel in the Dent Collection, were attempted with success. But for the most part piqué was made in such forms as étuis, bodkin-cases, trays, snuff-boxes, scent-bottles, little drinking-cups, fan-sticks, bonbonnières, toy objects and jewelry.

In its earlier forms piqué confines its decoration to *petits points* of metal which dot the tortoise-shell ground with starry effect. Later the *piqué posé* or strip-decoration was used. While mainly applied to tortoise-shell objects, we also find ivory piqué. Major Dent defines piqué as follows: "Gold or silver in point or strip, on either shell or ivory; and if mother-of-pearl be included as a very frequent added decoration, it would, with but few exceptions, cover all piqué work from the time of Louis XIII to the present day."

PIQUÉ WORK

It is interesting to note that as late as 1923 no specimens of piqué were to be found in the Louvre, the Cluny or in the British Museum. It is only recently that collectors have given it particular attention and study.

The art of piqué reached its highest development about the time of the Revocation of the Edict of Nantes, 1685. Huguenot craftsmen then probably carried it to England, which country came to produce work rivaling that of the piqué of France. Although the art degenerated in France, it long maintained a high standard in England—in fact down to the reign of Queen Victoria, although by then English piqué had lost somewhat its earlier exotic delicacy and had come to reflect the temper of the time. Snuff-boxes seem mainly to have occupied the English piqué craft-workers of the 18th Century, while in the 19th jewelry came in for much work of this sort—brooches, pendants, bracelets, earrings, etc., all of the work executed in the typical taste of the day.

Fortunately for the collector, the expense of imitating piqué antiques is prohibitive, and so the market is probably free from fakes of this style. Tortoise-shell has, it is true, had its ups and downs in the world of fashion, but it has never been deserted by Romance, and it makes a strong appeal to the collector. In its own day it has always maintained its value. An instance of this appears in the following advertisement from the London *Daily Journal* of March 15, 1727:

"Loft or miflaid, a Tortoise-fell Tobacco Box, with King Charles the Firft's Head on the Lid, very much worn; if the Perfon who has it, or fhall find it, will fend it to Mrs. Wylde's, at the Rainbow-Coffee-houfe in Ironmonger Lane, fhall have Ten Shillings Reward and no Queftions afk'd."

From a Manor House Garden came the motifs to grace this dignified Tapestry

BIRDS and butterflies, conventionalized flowers and vines, contribute their loveliness of outline, curving tendril and rich color to the charming assembly of ornament for this machine-loomed tapestry.

They are adaptations in simulated petit-point of those delicate forms with which ladies of Olde England adorned their silken caps, bags or gauntlets — fascinating bits of life and color from their matchless gardens.

The background of this tapestry—in yellow or peacock or a soft fawn—gives a particularly interesting play of light and shade by its unusual weave of irregular chevron stitches.

It makes an unusually handsome covering for almost all types of English or American furniture.

From every country and every age where weaving has been a prized art, F. Schumacher & Company has procured a wealth of authentic copies or adaptations of rare fabrics as well as original designs of famous contemporary artists. In velvets, brocades, damasks, tapestries, linens, chintzes—your decorator or decorating department of your department store will be glad to obtain samples for you.

"Fabrics—the Key to Successful Decoration"

THIS helpful booklet will be sent to you without charge, upon request. It is planned to help the woman who wishes her home to be successfully decorated, but has not the time or the inclination to make a deep study of Interior Decoration.

Write F. Schumacher & Co., Dept. E-4, 60 W. 40th St., New York. Importers, Manufacturers, and Distributors to the Trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

THIS TAPESTRY comes in three backgrounds—a brilliant yellow, giving a Chinese effect; a delightful peacock; and a soft fawn. The same colors in the motifs are very effective on all these grounds.

•

THE RICH VARIETY of color in the motifs and the play of light and shadow in the background of this tapestry make a particularly handsome covering for almost all types of English or American furniture.

F·SCHUMACHER·&·CO

Furniture of the Federal Era

THIS Sudbury Bureau represents a most interesting collection of bedroom furniture, traditional in the beauty of its design and workmanship, most modern in proportion and group arrangement.

We have selected only the choicest Cuban and San Domingo mahogany for these pieces, for in the bedroom, especially, its unmistakable richness and depth are particularly gratifying to the person of taste. Exquisite details of inlay and carving add interest to the even contours of form.

Visit our showrooms soon and see these interesting selections—with a lovely collection of individual pieces and related groups for every room in the home.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION
Designers and makers of choice furniture

NEW YORK: 383 Madison Ave. *CHICAGO:* 620 N. Michigan Ave.
LOS ANGELES: JOSEPH EARL FINN, 2869 West 7th Street
BOSTON: THE C. B. SWIFT COMPANY, 132 Newbury Street
CLEVELAND: RODRIGUEZ STUDIOS, 11129 Euclid Avenue

Captain Kidd watches his men burying the treasure in this vivid pirate group modeled by Dwight Franklin

PIRATES, SHIPS AND THE SEA

(*Continued from page* 99)

ever have such a universally popular appeal as the sea? Few of us escape being drenched by the sea's magic, whereas to many people the finest pack in full cry is nothing more than "a mob of hollerin' dogs", as the Sussex farmer called it. Consequently, it is encouraging to find, as these pictures attest, that interest in the sea and sailors, in ships and pirates is far from dead. It has passed from being a mere subject for decorative accessories to the decoration itself. Whereas a boat model or two once satisfied the imagining of the nautical collector, today his walls are covered with seascapes, libraries are fashioned within and without after the manner of romantic ships, pirates stalk the decks that are our walls and ships sail across the fabric of our curtains.

In the sea library of Walter Seligman, at Sands Point, L. I., a fine old high-pooped ship has come to its last port. At least that is the suggestion the carved stern gives, with its realistic balcony and rudder chains. Even more nautical is the room this ship encloses. Here the windows are banked above a deep, comfortable bunk, from which vantage point one may contemplate the great ship's timbers of walls and ceiling, the robust knees that extend out into the room supporting the bookcases, the port hole windows. Sitting in this maritime-cabin library one can ride out many a storm.

That the sea and its picaresque adventures can be captured in town is attested by the pirate murals in the New York apartment of William M. Mather, the work of Stanley J. Rowland. They are painted in transparent water color on silvered paper laid over canvas. The elevator entrance hall, though only five by six feet, appears a large room. First the floor was covered with a black and tan composition troweled and lined to simulate the flooring of the deck of a 17th Century pirate ship. The painting of these floor boards and their "tar lines" was carried fore and aft on the apartment door and on the elevator door respectively. Standing in the middle of this foyer with both doors closed, the lines of the flooring run straight from bow to stern. A ship's lantern with blue ground glass panes gives the light and with this light alone the walls and doors were

(*Continued on page* 174)

On a tan ground or green and brown, comes this ships chintz, with designs in henna, blue and black. From the Chintz Shop

Mrs. Frederic Cameron Church Jr.

formerly Miss Muriel Vanderbilt

Has these *"exceedingly comfortable"* beds in her Newport Home ~ ~

This Charming Guest Room has *original panelling that dates back to Revolutionary times when Lord Dudley occupied the house. Mrs. Church collected the old maple pieces, and hooked rugs, and her Simmons spool beds in maple-finish "harmonize perfectly." Spool Bed No. 1850 in maple, walnut, green-and-ivory, and gray-blue finishes.*

IN DUDLEY PLACE, her delightful Newport home dating back to Revolutionary times, Mrs. Frederic Cameron Church Jr., has preserved the historic atmosphere of the old house. And yet, with rare taste, she has mingled brilliant modern colorings with her fine early American pieces.

For her guest room she chose these quaint, maple-finished spool beds from Simmons, which "harmonize perfectly" and yet are "exceedingly comfortable."

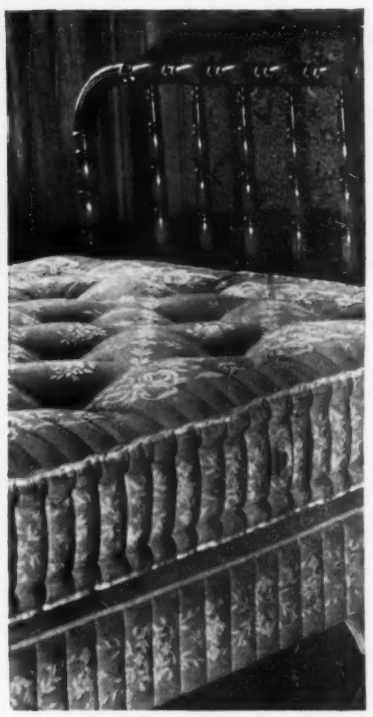
Of course, Mrs. Church wanted the finest appointments for her beds so she chose Simmons Beautyrest Mattresses and Ace Box Springs as offering the utmost in comfort and resiliency. Mrs. Church, who is a proud owner, says, "I'm enthusiastic about the Simmons Mattresses and Springs. I was glad to find them covered in damask in such interesting patterns and colors to go with the color scheme of the room."

This marvelous bedroom equipment by the world's largest makers of finest beds, springs and mattresses.

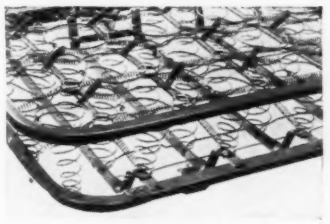
In furniture and department stores, Simmons Beautyrest Mattress, $39.50; Simmons Ace Box Spring $42.50; Simmons Ace Open Coil Spring $19.75. Simmons Beds $10.00 to $60.00, No. 1850, $37.50. Rocky Mountain Region and West, slightly higher. Look for the name "Simmons." The Simmons Company, New York, Chicago, Atlanta, San Francisco.

Mrs. Frederic Cameron Church Jr., *formerly Miss Muriel Vanderbilt, is a spirited leader of the younger set at Newport. She gives many unusual parties during the season, and the charm and originality that make her so popular in her set are delightfully present in her home.*

Detail of Inner Construction of the Beautyrest Mattress, unique for comfort and long wear. Individually pocketed coils, wonderfully resilient, insure firm, uncrushable sides. Thick felt overlay and rich damask cover.



Simmons Beautyrest Mattress and Ace Box Spring made by the world's largest manufacturer of beds, springs, and mattresses. Damask covers in six pastel shades, two patterns. The Ace Box Spring, resilient and long wearing, has stitched sides and taped edges to match the Beautyrest.

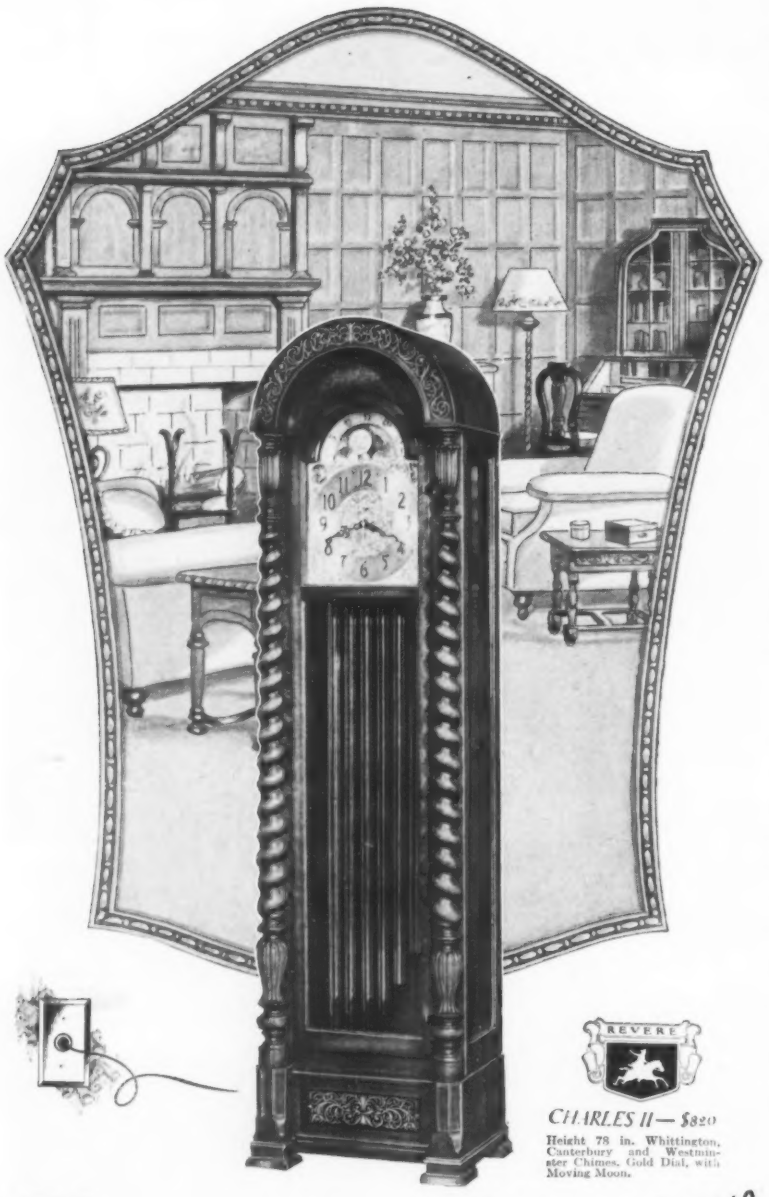


Simmons Ace Open Coil Spring unboxed, light weight—sturdily constructed, low in price. Coils are close together to afford marvelous resiliency. Banded border protects sheets. Slip covers additional.

SIMMONS

BEDS · SPRINGS · MATTRESSES

BUILT FOR SLEEP



CHARLES II — $820

Height 78 in. Whittington, Canterbury and Westminster Chimes. Gold Dial, with Moving Moon.

Observatory Time always with Symphony Chimes

THE presence of a Revere chiming electric clock, either a stately hall model or one of period mantel design, bespeaks an appreciation of the charm of Old World chimes—Westminster, Canterbury, Whittington.

In addition, an appreciation of the necessity of Observatory Time. Revere electric clocks have no springs, escapements, or pendulums, but are directly driven by the remarkable Telechron motor. Consequently, these clocks embody the greatest improvement in timekeeping since 1700—Observatory Time from the electric current—simply plug into an electric outlet and set the hands correct.

The attractive display at your authorized dealer's will make easy the selection of just the right model and design to harmonize with your home and assure Observatory Time with symphony chimes.

No. 618 — $55

REVERE CLOCKS

Telechron

MOTORED

The CHIMING ELECTRIC CLOCKS

Telechron Motored clocks are available with and without chime and strike features, priced from $14 to $1100. Pacific Coast prices slightly higher.

REVERE CLOCK COMPANY, CINCINNATI, OHIO

Manufactured in the plant of the Herschede Hall Clock Company, Cincinnati.

Revere Clock Co., Dept. 402, Cincinnnati, Ohio. Send me your fascinating booklet explaining how Revere Clocks give Observatory Time.

Name.....

Address.....

Quite a fantasy of old ships is found in this linen, with waves and vessels in maroon red. From the Chintz Shop

PIRATES, SHIPS AND THE SEA

(*Continued from page 172*)

painted. The general effect is that of a pirate ship loafing along the high seas on a moonlit summer night. Pirates about the deck are engaged in leisurely occupations. The ship is pitching and rolling a bit. In the distance is a lagoon bordered by Palm trees; gulls, flying fish and porpoises are to be seen.

Adjoining rooms in this apartment are painted with murals picturing various events of American naval history. In one corner the "Constitution" enters the Mediterranean. It skirts the Algerian coast and heads toward Syracuse where Commodore Preble will prepare his base for the war with Tripoli. At one end the U. S. "Constitution" captures the British frigates "Levant" and "Cyane". A large panel shows the "Guerrière" being overtaken by the "Constitution", and thus on through the thrilling scenes of the War of 1812. These murals are painted in blue, gray-green and lavender. The wood trim is gray olive green. Early 19th Century American furniture is used, with heavy curtains in natural linen. The rugs are deep red, tan and mauve.

Equally vivid and amusing are the pirate panels that Louis Boucher painted for the New York apartment of Z. R. Sheesley. Against a background of Chinese vermillion are set pirate figures, landscapes, ships, etc., in realistic colors. The subjects are "Pirates at Play". This room is used by the owner for his own lounge.

In quite a different medium are the pirate groups by Dwight Franklin. The figures are modeled out of wax and realistically colored. A painted back drop and miniature surroundings give the group vivid realism. These are placed in shadow boxes with the light advantageously located. Set into the paneling of libraries and ship rooms, these pirate groups establish the veritable salty atmosphere.

The dining-room offers an excellent chance for the use of seascape papers, as is shown in this New York dining room of Mrs. William B. Franklin. Decorated by McBurney & Underwood

Table Delicacies

AMERICAN CHEESE—*from the famous Wisconsin cheese country!*

Rolling meadows—clear, sparkling brooks—fat healthy kine—no wonder rural Wisconsin gives the world such wonderful cheese as Glendale!

By the distinctive Glendale method, rich creamy milk is made into genuine old-style American cheese with that delightful tasty tang.

Rare-flavored and delicious, you and your guests will agree this is the finest *fromage* for entrées, salads, hors d'œuvres, and all cooked dishes. Not pasteurized or blended. Will not get stringy or lumpy. Special select grade. Foil-wrapped, 2½ lb. package, $1.50 postpaid. Send money order or check for any number of packages. Specify whether you prefer the white or yellow cheese.

GLENDALE DAIRIES, *Manitowoc, Wisconsin*

Jellies

of Rare, Mellow Flavor

Burgundy—Sherry—Port
Sauterne—Muscatel

by GUASTI

From the largest vineyard in the world where luscious grapes ripen under California sun come these delicious wine jellies of reminiscent flavor—another of the famous Guasti products.

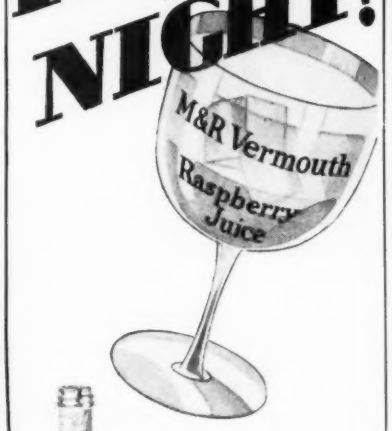
If your dealer cannot supply you, send his name with $2.50 and you will receive four 8 oz. jars containing different flavors, packed in a handsome redwood box, postpaid.

Please address Department 707 giving name and address of your dealer.

Italian Vineyard Co.

(Operating the largest vineyard in the world. Established 1883)
1248 PALMETTO STREET
LOS ANGELES, CALIF.
(Permit No. L. A. Cal. H. 10033)

PARIS by NIGHT!



FREE RECIPES for cocktails sent by W. A. Taylor & Co., 94 G Pine Street, New York, N. Y.

MARTINI & ROSSI
Vermouth
non alcoholic

An ideal dessert

Just the right sweet... everyone's choice... ..... delightful last touch to any dinner ....

Whitman's Sampler

AMERICA'S MOST FAMOUS BOX OF CANDY

Do you ever hesitate to drink coffee at night?

Try the coffee that lets you sleep

So MANY people deny themselves the pleasure of coffee in the evening—and dinner loses a lot of cheer.

How unnecessary! You can enjoy all the coffee you want, no matter how late the hour, if it's Kaffee Hag Coffee.

Kaffee Hag Coffee will not keep you awake. It is 97% free of the drug caffeine—the drug that affects nerves and prevents sleep.

And what a delightful flavor and aroma! Several of the world's finest coffees are blended to produce one of the most satisfying coffees you ever tasted. Mellow, full-strength, heartening. No one ever knows the tasteless caffeine is gone.

Try Kellogg's★ Kaffee Hag Coffee. Let the family enjoy it, breakfast, lunch, or supper. . . . What could be more welcome to the coffee lover who has been putting up with substitutes?

Kaffee Hag Coffee comes in sealed cans. Steel cut or in the bean. Served by hotels, restaurants, on diners. Sold by dealers everywhere. Let us send you a generous can today. Mail the coupon.

★Now a Kellogg product

KAFFEE HAG CORPORATION
1867 Davenport Ave., Cleveland, Ohio

Please send me, postpaid, enough Kaffee Hag to make ten cups of good coffee. I enclose ten cents (stamps or coin).

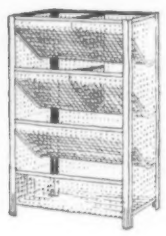
Name_____

Address_____

KAFFEE HAG COFFEE

The coffee that lets you sleep

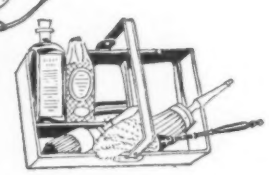
SHOPPING WITH JANET GRAY AT LEWIS & CONGER

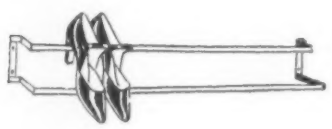


I'VE always been something of a crank about having vegetables garden-fresh. That's the reason I think the Vegetable Binet such a treasure. It keeps fresh fruits and vegetables fresh. Perforated, that's why. Lets the air percolate all around them. And prevents mustiness. My Binet is of light weight steel. It's the ample suburban size. Has six bins. Is 42½" high, 23" wide, 14¼" deep, and costs $13.50.

FOR the spring clean-up I'm going to get a Housecleaning Pail. It is partitioned—one side is for soapy water, the other for clear. Has an attached basin to catch the drips, and holders for soap, brushes, etc. Enameled blue, red or white. $7.00.

THE Housecleaning Tray is another saver of steps and time. It has compartments for everything. So I can carry all my polishes and cloths right along with me. Enameled blue, red or oak brown. $3.25.





I'VE found that my family is willing enough to be tidy—if I provide the means. Shoe Racks, for instance. These fasten to the back of the closet door and hold shoes in neat rows safe from dust and trampling. And what an improvement they make in a closet! Bronze finish, 20" long. $2.00 a pair.

THE Garment-aire bag for clothes is new. It actually kills moths and moth eggs—crystals in the bottom container become a moth-killing vapor when the bag is attached to the **blower** end of your vacuum cleaner. One garment saved—and it has more than paid for itself. It airs clothes, too—when attached to the **suction** end of the cleaner. And since the Garment-aire is made of a specially treated moth-proof, dustproof, dampproof material, it's a fine place to store frocks and furs and things. Holds six hangers. $12.00.

A MOST convenient little contrivance is my new Corkscrew-Bottle Capper. It screws to the wall. The corkscrew drops down to pull out the cork. Below it is a bottle capper and that clips off any cap in next to no time. At the bottom is a towel hook. Made of chromium plate which never tarnishes. I have one in the kitchen and another in the pantry. Only $1.25.

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Janet Gray

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- ☐ Vegetable Binet..... $13.50
- ☐ Housecleaning Pail (color)..... 7.00
- ☐ Housecleaning Tray (color)..... 3.25
- ☐ Shoe Racks..... 2.00 pr.
- ☐ Garment-aire Clothes Bag..... $12.00
- ☐ Corkscrew-Bottle Capper..... 1.25

Name .....

Address.....

.....H4

Free delivery within 100 miles of New York

ON ROOFS, GABLES AND GARRETS

(*Continued from page* 100)

that marvelous picture of the roofs of a sleeping city, as seen at midnight by Herr Teufelsdrockh from his philosopher's watch-tower, in *Sartor Resartus*. Probably Carlyle had Edinburgh in mind with its narrow "wynds" and strange tall houses, almost sky-scrapers. Such a picture can only be seen in an old city, though America has already developed another kind of roof-scape, differently but stupendously impressive, of which more anon.

Probably no old city has a more fascinating roof scenery than Paris, more variously picturesque to the eye, or more filled with human implications, shaped and mis-shaped and multicolored by the combined idiosyncrasies of builders, time and weather. It rolls before one like a heaving sea of russet-brown tiles, clumps of queer chimneys of every shape and style, windows anywhere and everywhere, quaint as country lattices (or in long rows of stiff formality, or small square holes barred with rusty iron), narrow winding streets like gulleys through the wilderness of gray, sepia, inky façades, mouldering courts like deep wells, sudden trees from hidden gardens, sad monastic buildings with their cupolas and crosses against the sky, domes with tarnished gilt, the monuments of untarnished glory, palaces with mansard roofs, stately *hôtels* of the old noblesse, with their high walls and proud carved gateways, old prisons stern with circular towers, towers and spires of churches, romanesque, gothic, renaissance, beautiful and grim, peopled with a *diablerie* of stone and haunted for the mind with all noble and terrible history.

And, apart from these general features, one of the charms of the Paris roof-scape comes of whimsicalities with which architects have had nothing to do, odd little structures here and there popping up above the main roof of some otherwise regular building, like tiny light-houses, or sometimes suggesting dovecotes or beehives, where possibly some freakish artist or connoisseur of solitude has built him a lonely eyrie where he can do his work or merely dream in peace and where visitors will have a hard time in finding him. Old buildings are often thus superimposed upon by modern studios, in which one is surprised to find *le dernier comfort* of steam heat, electricity and bathtubs, charming hermitages with tiny gardens high up in the air on dizzy balconies. I am writing these words in such an airy citadel, where my only caller, except by appointment, is an occasional pigeon from a neighboring church-tower, or a beautiful cat of the fashionable royal breed of Siam which, on my return from some errand in the town, I often find curled up comfortably in an armchair perfectly at home as only cats can be.

I have no idea where she comes from, or to whom she belongs, for though I have often watched her, when she has made up her mind to leave me, stealing back to her mistress across the wavy tiles, there comes a point where I always lose sight of her. Of course, I indulge the fancy that a knock at my door will some day reveal a lovely girl (preferably American) in search of her, and sometimes I think of tying a little note around her neck to reassure her mistress, telling her, should she grow too anxious over her truancies, where she can be found. Such are the idle fancies that come to amuse one high up among the Paris roofs.

Needless to say that Paris is rich in roof-gardens. It is one charming trait of the French people that they cannot live without animals or a garden, however small, be it only a window-box. They must have a touch of greenery somewhere among their surroundings; and I am often touched on encountering my landlord, a rich man, with much important business, public and private, on his hands, climbing up my long stairs, tenderly carrying a geranium or some other potted green thing to place in his little garden *sur les toits*. Of all the romantic uses to which a roof can be put the roof garden is surely the most satisfactory.

Biblical scholars, I see in the newspapers, are once more agitated as to the site of the Garden of Eden. I wouldn't mind hazarding the guess that it was a roof-garden, that divinest invention of man, such a hanging garden—*Hortus pensilis*—as Nebuchadnezzar is said to have built overnight for his queen Amytis who, weary of the flat plains of Babylon, longed for the wild pine-clad rocks and gorges of her native Assyria:

The fierce queen wearied, and she smote her hands:
"Summon my lord, the King," she spake and sighed,
"I sicken of these stearning shallow lands!"
Nebuchadnezzar stood there by her side,
Suppliant, she turned upon him, eagle-eyed;
"O King, would thou and Babylon ne'er had been!
I die for pines and storms." "Amytis, bride,
There shall be hanging gardens for my queen."

"O for Assyria, where each mountain stands,
With pine-trees to the peak, and the great stride
Of the north wind, voiced as a god's commands,
Shakes forests into music far and wide,
Iron and granite song; and horsemen ride
By foam of torrents, laughing, lances, keen—
But I mid ooze and baking bricks must bide. . ."
"There shall be hanging gardens for my queen."

The hanging garden of Queen Amytis is said to have been four acres in extent, raised on a base supported by pillars and towering in terraces one above another three hundred feet in height. For long it was accounted one of the Seven Wonders of the World.

Almost all good and wise things

(*Continued on page* 186)

MODEL P7

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Seeger

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Photo of Rookwood vase by courtesy of The Metropolitan Museum of Art

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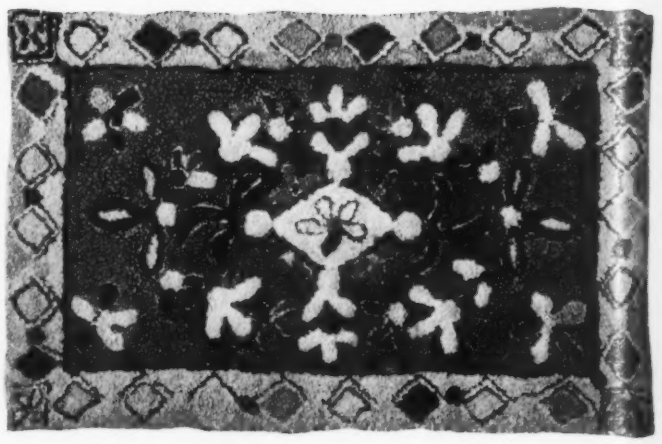

The main design of this rug forms a conventionalized floral cross. Corner ornaments are also floral. The diamond border is a frequently used pattern

CANADIAN HOOKED RUGS

DOUGLAS LEECHMAN

IF you would like to see hooked rugs at their best, you should go to Quebec. There, if you are an earnest seeker, you will discover rugs made twenty, thirty and more years ago, glowing with the mellowed colors that age alone can impart, rugs that are indeed worth collecting and caring for and showing, rugs which will make you treat the stiff and clumsy imitations of today with a scorn which will infuriate those of your friends who are not fortunate enough to have at least one early French-Canadian hooked rug in their collection.

"Early" is, of course, a relative term. You are not at all likely to find any rugs much over thirty years old on the first day of your search. French-Canadian families are large and French-Canadian women industrious, so when the large family wears out a rug, which it does with astonishing rapidity, Madame has always another ready to take its place and the old one is usually discarded without thought for the collector.

Of the early history of hooked rugs, we know little. They are common throughout England and Scotland where they are often referred to as "pulled" rugs. France certainly knew them, for French-Canadian women have been making them for many years in the Province of Quebec, and it is probable that they brought the craft of rug-making with them from the "Old Country".

As far as actual method of making goes, the early French-Canadian types are in all respects comparable with examples from New England and elsewhere. The same frame is used, whether it be an extemporized one, or one made for the purpose. The material for the foundation is either a piece of substantial homespun or, more frequently, a piece of burlap, often an old potato sack which the thrifty *fermière* had reserved for making her *tapis tirés au crochet*.

It is interesting to note that many of the old-time rug makers of Quebec still make use of a charred stick for drawing the design on the burlap, just as did their mothers and their grandmothers before them. Others use the more sophisticated crayons. Repeating borders were often first cut out of a piece of stiff paper, a cardboard copy was made and the outline was traced onto the burlap, thereby assuring a pleasing uniformity in the repeating elements. Dyes, of course, were all homemade.

It is in the matter of design that the French-Canadian rugs are most interesting. Conventional floral patterns hold the stage almost to the exclusion of all else. There are baskets of flowers, tendrils with flowers, twigs and

(*Continued on page* 186)

The central motif in this rug is a very typical floral design. Borders of this character have been much used in Indian decorative work

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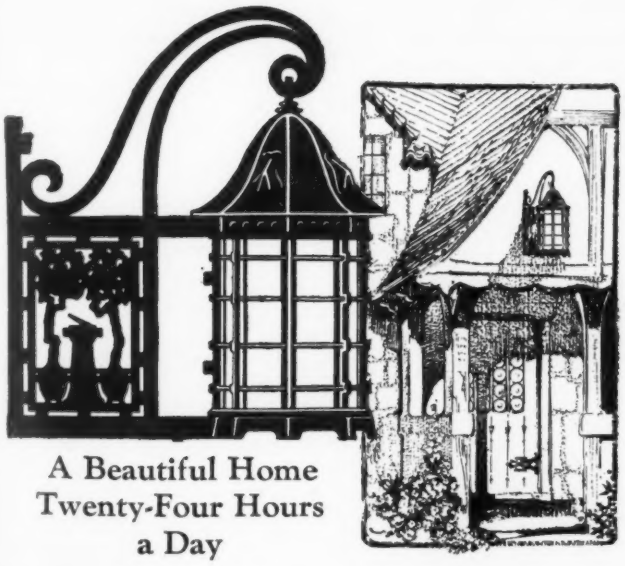

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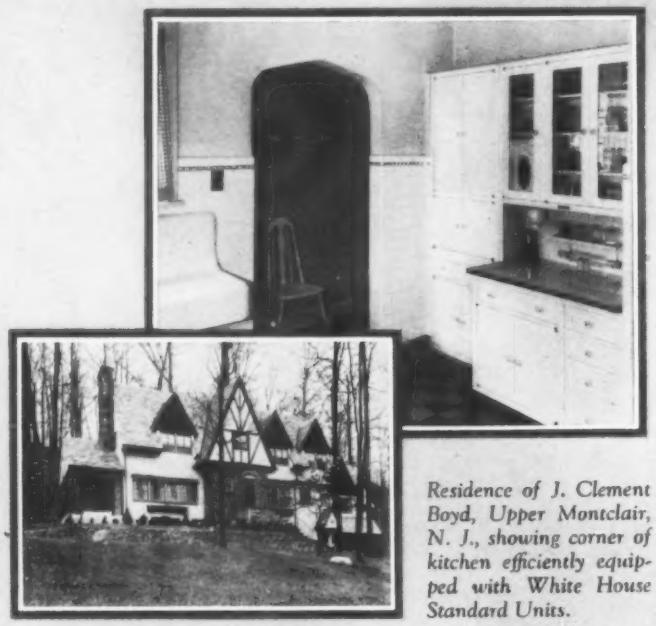

Residence of J. Clement Boyd, Upper Montclair, N. J., showing corner of kitchen efficiently equipped with White House Standard Units.

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The WHITE HOUSE Line *is made of Steel!*

JANES & KIRTLAND, INC.
Established 1840
101 Park Avenue New York City

CANADIAN HOOKED RUGS

(*Continued from page* 182)

sprays with birds and yet more flowers, all in rich, soft colors that bring delight to the heart of the connoisseur. Very often geometric or repeating borders are used, but the main design is nearly always floral.

There are four main sources from which the designers of these rugs could draw inspiration. While it is not always possible to assign any given design to some definite one of these, yet the recognition of their existence helps in the elucidation of many of the problems which arise.

First are what may be called "folk-designs". These have been present as part of the craft-knowledge of the people since time immemorial and it is futile to attempt to pin them down to any date or place of origin. Many are almost world-wide in distribution. Such are the diamond, the S-curve, and the trefoil.

Secondly, we have what we may designate as "trade-designs". By this, I mean patterns which were copied from pieces of merchandise imported from France in the early days of the colony, and from many other parts of the world in later years.

A third source, perhaps a less important one, is the series of architectural ornaments which is so frequently used in churches and even in the construction of ordinary houses. Such are the heart, the cross, the weathervane cock and the border of oval shapes.

A fourth and most important source was the school of art founded at Cap Tourmente, New France, in 1669 by Monsieur de Laval. The Renaissance was in full swing in France and it was from here that he secured artists and craftsmen to act as teachers in the new school. Last winter (1927-28) saw the death of Monsieur Jobin, a wood carver, who traced his line of artistic descent directly back through the traditions of this school. For an unbroken period of two hundred and fifty years their influence has been exerted and there is hardly any branch of craftsmanship which has escaped it.

It is noteworthy that the Indians of the surrounding districts also adopted some of the designs which are to be found in the rugs and they appear again and again in etchings on birch-bark, in beadwork, moose-hair embroidery and in the more recent embroidery in silk on buckskin. This is largely accounted for when we remember that since 1630 the nuns have been engaged in teaching handicrafts to the Indian girls.

HOW TO SELECT WALL PAPERS

(*Continued from page* 162)

rooms toiles and more striking patterns are allowable, as this room is not used continually.

COCKTAILS OF DECORATION

The neglected room. Attic bedrooms, small studies, lavatories, linen closets, dressing rooms, powder rooms, foyers, private bars, bathrooms and cupboards of all kinds can be made delightfully gay with wall paper. In these often-neglected rooms any form of bizarre design is permissible. Here you may express yourself to the uttermost and indulge any craving you may have for design and color. When a bedroom has plain walls, paper the closets or cupboards with some striking design; if the walls are papered, the closets can still be made gay with a dot or star design, or a small figured one that harmonizes with the paper of the room. These odd rooms are the cocktails of decoration. Here should be the shock of the unexpected.

PICTURES

Pictures are not essential to a room having a wall paper of good design. Pictures may be used with wall paper, however, provided the design of the paper is small, unobtrusive and gives a regular, all-over effect such as polka dots, lattice and lozenges.

ON ROOFS, GABLES AND GARRETS

(*Continued from page* 180)

have come to us from the East, ungratefully forgotten by the West though such obligations are, but she has brought us nothing better or wiser than the roof-garden. In America, with her genius for assimilating the best of all the world and not infrequently going one better, the soaring altitudes of her splendid towers of Babel have literally raised it to a perfection which it could not have on lower levels. For the higher you lift your hanging garden, the nearer to the stars and to the moon, not merely its marvel nor its surprise for the imagination increases, but the greater becomes its peculiar charm of seclusion, of enchanted isolation. It is not possible to imagine tranquillity more deep, or greenness more green and still, than in some of the sky-gardens of America where the loneliness of earth and the loneliness of the sky are brought so close together. If you would find peace, go sit in the roof-garden of a certain hotel in Seattle, with the snows of Mount Rainier in the distance and gleaming woods and waters far away as in a dream beneath your feet.

Only the river dews
Gleam, and the spring bee sings, and in the glade
Hath Solitude her mystic garden made.

Euripides, of course, did not write that in a roof-garden, but there are roof-gardens in America where he might well have written it. Yes! and "I know a little garden-close", on the top of a New York skyscraper,

Set thick with lily and red rose,
Where I would wander, if I might,
From dewy dawn to dewy night,
And have one with me wandering. . . .

Evidently there are no places in which to see visions and dream dreams like roofs and garrets!

Yesterday . . .

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Looked Old, Dull and Worn

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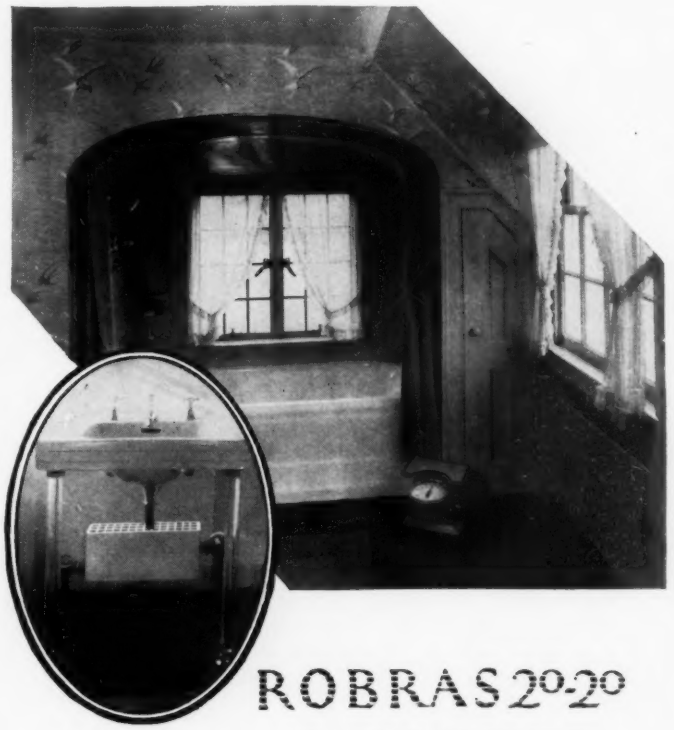

These bathrooms are in the residence of Dr. F. A. Humphrey, Westport, Conn.
Turner and Bowden *Architects*
Harold J. McGill *Heating Contractor*

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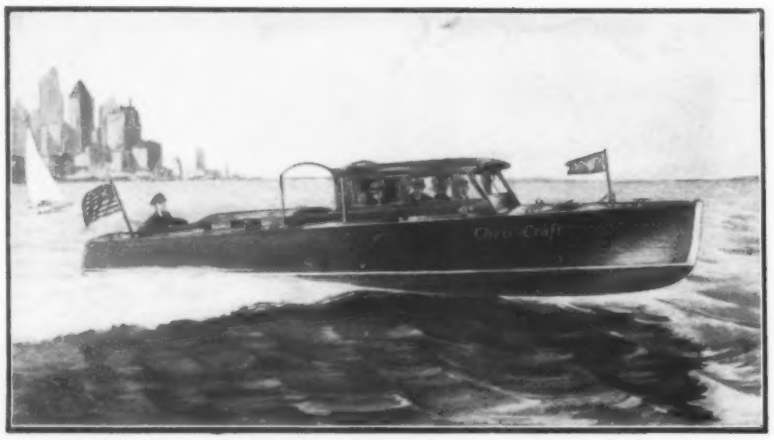

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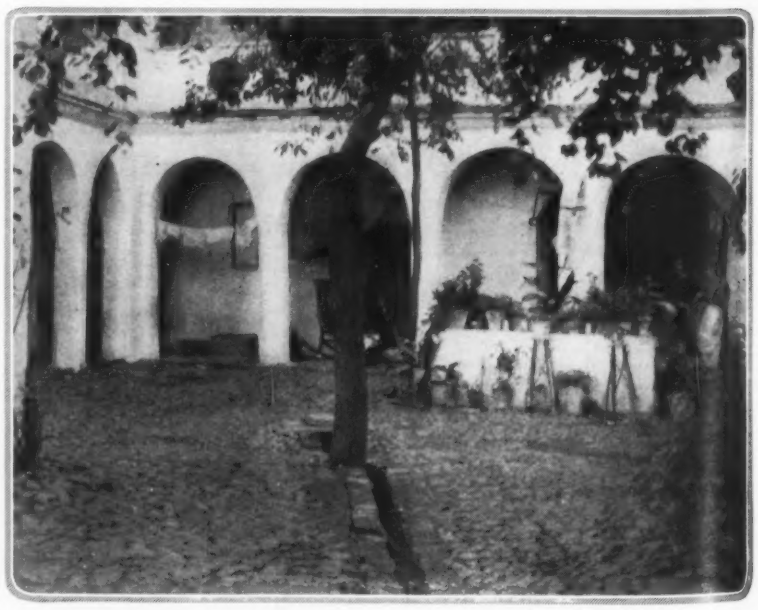
THREE SPANISH PATIOS

In a brick paved patio at Alcalá de Guaraira, near Seville, potted plants even line the narrow stairs and are grouped about the foot

The second patio of a dwelling at Cordova that has four patios in all. The old paving, much repaired shows traces of a regular design



Another Cordova patio is surrounded by simple arches in whitewashed stucco. Pots and plants are arranged around the small water reservoir. Note the brick-faced channel which leads water to the tree

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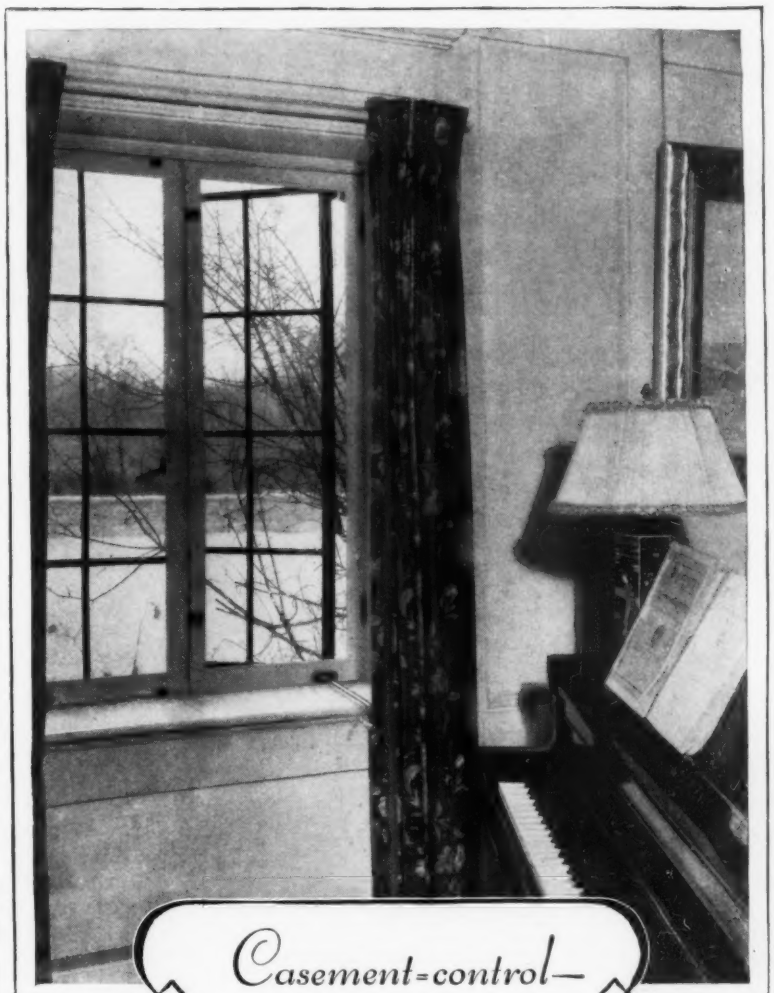

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Please send your illustrated catalogue and price list of Finished-to-Order Furniture.

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SOME NEW NOTES IN DECORATION

(*Continued from page* 104)

much in use for window blinds. Here the pattern should have no definite repeat, but should be a well covered design that does not distract. Glazed chintz is smarter than unglazed for hangings, chair coverings and shades.

There is also considerable interest in hand-blocked linens in large designs of Spanish or Italian feeling, many of these being printed on lacquer red and tête-de-nègre grounds. Fabrics of this type are used in early English as well as in Spanish and Italian interiors. In general, designs are larger than in previous seasons and colors more definite. Plain linens and stripes will be featured in combination with figured materials and there is a new heavy linen with a rough, fluffy weave that is excellent for porches and country houses. It has an interesting antique look and comes in a wide range of stripes as well as in plain colors.

Modern designs in fabrics are growing more restrained. Floral motifs and shaded stripes have superseded geometric patterns. The colors are generally clear and crisp. Soft, pastel tones are selected for the home as against the more vivid colors used in hotels, clubs, etc. Rayon is used in modern textiles, alone or in combination with wool, silk, cotton or linen. Another fabric useful for its durability and interesting modern designs is a processed waterproofed material somewhat resembling leather. This is a practical upholstery material, particularly in such interiors as sun rooms, porches, nurseries and kitchens.

Glass curtains at this time of year are of sunfast colored organdie, plain voile, printed voile, embroidered voile, chiffon or net, these fabrics having a more summery look than silk gauze. The printed voiles from Germany are unusually effective particularly when only one set of hangings is desired. Light-weight figured silks are also being featured for glass curtains. Figured nets in modernist designs are the newest note in this type of glass curtain, the delicate, feathery patterns being both novel and well designed.

Modern designs, primarily from Germany, dominate wall papers at present. These are more usually floral than geometric, are delicate in outline and delightful in color, the soft pastel shades predominating. Shaded stripes running horizontally are also featured in such beguiling color combinations as lemon yellow shading to chartreuse green, sky blue to a deep violet shade and shell pink to salmon. Lattice, plaid, check and block designs are also prominent, the newest being the plaid patterns. Many designs show a tendency to run around the room although for low ceilinged interiors there are numerous modern papers in delicate flower designs that soar upward, suggesting height. Peach and soft pinkish beige are favored colors for backgrounds, with lavender and green close seconds. Chartreuse green is much in demand as are also pale blue and lemon yellow.

Modernism is again the leading note in rug design, there being a steadily growing interest in floor coverings in the contemporary manner. A year ago geometrical patterns in bright colors were outstanding; today although extreme designs are sometimes used in bathrooms and sun rooms, the more restrained floral and shaded stripes in soft colors are preferred. Tans, beige and browns, greens and the mauve tones are popular. Particularly good is a new design with a leaf pattern worked out in various shades of one color in cut and uncut yarn. Conservative modern designs of this type and stripes and blocks in blends of one color are quite appropriate with period furnishings.

Next in importance, owing to the wide interest in Colonial decoration, are early American hooked rugs. If antique ones are beyond your reach, there are reproductions of this type of design in both rugs and carpets to create the desired effect. For other period decoration—the robust Jacobean room, the delicate 18th Century room that needs design and prefers to have it on the floor, the Renaissance interior with cool plaster walls, nothing is more appropriate than a fine Oriental or an authentic reproduction, and this type of rug will always be in demand. In plain carpet, the trend is away from the neutral tones to the copper, henna, peach, gold, blue-green and eggplant colors. For bedrooms, bathrooms and nurseries there are new washable rugs of rayon and cotton that are guaranteed for both color and serviceability. These are in modern designs and colors. And if you want a modernist linoleum, there is an interesting design of shaded blocks that comes in green, rose, blue, tan or brown and a novel pattern of squares radiating out from a central block in shades of blue, green or mauve.

THE CARE OF FINE WOODWORK

(*Continued from page* 128)

also a satisfactory means of cleaning waxed woodwork, though it should not be used too generously or near an open fire. Wiping down an oiled or waxed finish with a damp cloth is always to be avoided as it usually leaves a cloudy effect.

"Cleaning the paint" is a time-honored institution, but the advent of the modern enamels and lacquers, which respond so readily to simple treatment with mild soap and warm water, have greatly facilitated this part of house-cleaning routine. If the woodwork is very greasy, a few drops of ammonia in the washing water will still further speed up the process. The painted surface must always be wiped thoroughly dry with soft clean cloths. A light application of linseed or furniture oil, evenly distributed on a clean duster, will freshen the "skin" of non-enamel paints and prevent the fine crackled effect which excessive heat will sometimes cause.

Today the ease of care is almost as important as the esthetic appeal of the woodwork in the home.

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Let us send you the booklet offered below, so that you can discuss Fitites with your architect or contractor. He can secure them from the leading stained shingle companies — from lumber dealers.

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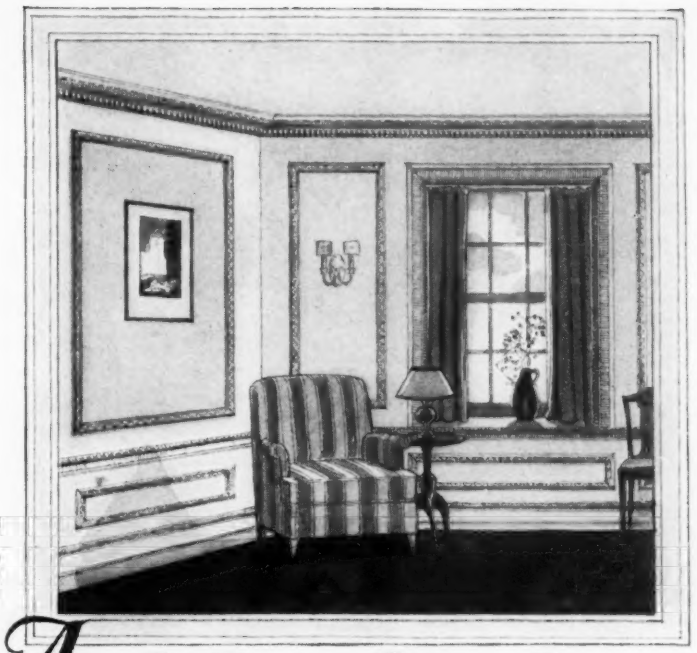


A New Style in Interior Decoration

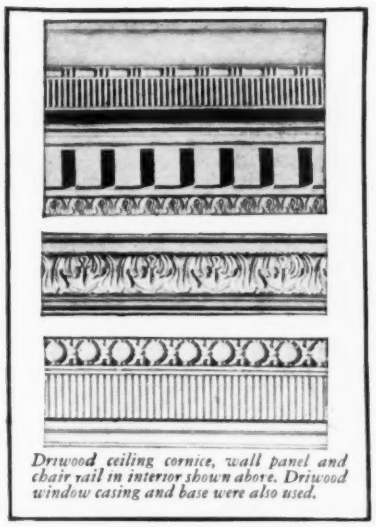
IT really isn't a new style at all . . . this renewed use of decorative wood mouldings for cornices, wall panels, chair rails, door heads, etc. Rather it is a restoration of a lovely fashion which became impractical, except in the wealthiest homes, as the cost of hand carving became prohibitive.

But with the development of Driwood Period Mouldings in Ornamented Wood, the use of decorative wood mouldings is restored for the small cottage, the large home, apartments, etc.

Everywhere architects are showing a renewed interest in this restored style. Interior decorators, too, quick to sense opportunities for distinctive interior effects, have been quick to adopt it. And the home owner has welcomed this fashion for its rich beauty, its intrinsic charm, its refreshing distinction.

Driwood Mouldings reproduce . . . and reproduce in wood—the depth and beauty of hand carving at a price which even the small home owner can afford. Driwood Mouldings are *not* plaster. They are *not* composition. They are wood —ornamented wood. For this reason they will neither chip nor crack. So that they rival hand carved mouldings for durability as well as for beauty.

Any carpenter can install Driwood Mouldings. If you are building, re-building or re-decorating, your architect, decorator or building material dealer can help you choose from the 119 individual Driwood Mouldings. Mail coupon for free copy of "Fashionable Walls," illustrating how Driwood Mouldings can enrich *your* home.



Driwood ceiling cornice, wall panel and chair rail in interior shown above. Driwood window casing and base were also used.

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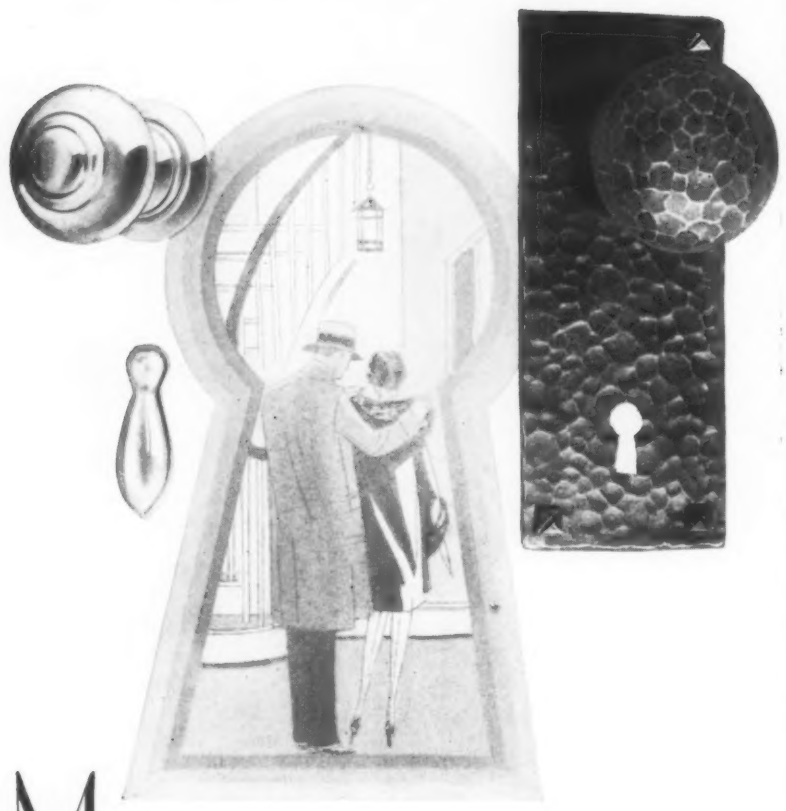

Modern home owners should buy the BEST *in* BUILDERS' HARDWARE

Few parts of the home are subjected to heavier use than the locks and hardware. Unless care is taken in the selection of equipment, necessary hardware replacements will soon cause annoyance and added expense.

It pays to use Yale throughout the home. Made by master craftsmen to unfaltering standards of quality, Yale Builders' Hardware, in brass and bronze, gracefully outlasts the home in which it is used. Send for booklet showing the variety of designs in which it may be obtained.

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INSURANCE *for the* HOME OWNER

HOWARD SHERWOOD TIERNEY

THE annual fire waste in America is over $500,000,000, with a loss of approximately 15,000 lives. A comparison of the fire waste of the Old World with that of the United States indicates a far larger percentage of losses in this country, which can be attributed to the carelessness of the American people. The National Board of Fire Underwriters in analyzing the origin of the fire insurance losses during the year 1926, indicate that over 50% of the fire waste occurred from preventable causes. Of this amount approximately one-half occurred through strictly preventable causes, whereas the balance occurred through partially preventable causes.

Some action must be taken by the insurance purchasing public to reduce these preventable losses. This will be followed by an improvement in construction and maintenance that will go far towards eliminating the partially preventable losses.

PREVENTABLE FIRES

Twenty-five percent of the total of preventable fires are caused by matches and by smokers' negligence. This fire origin needs no explanation—as long as people continue their careless habits, this waste will continue. Electric hand torches and the installation of automatic lighters for gas stoves, for smokers and in fireplaces can quite easily eliminate the smoldering match hazard.

Twenty-two percent of preventable fires are caused by improper maintenance of friendly fires (coal, gas and kerosene oil ranges and heating equipments). A large percentage are traceable to hot ashes dropped from the stoves, either through failure to clean, resulting in overcrowding the equipment, carelessness in removing the ashes by permitting smoldering embers to drop on wood and other imflammable property, or improper storage of ashes, as in wooden containers. If a range cannot be set on a non-inflammable floor or stone slab, it should be placed on asbestos or metal-covered flooring which extends at least two feet beyond the stove on all sides. This protection will reduce risk from hot ashes and will also aid in the reduction of the number of fires started by hot grease, tar and wax. The cleaning of ranges or stoves immediately after use will eliminate half of these fires. Ranges used to a large extent for frying should be equipped with a type of hood that will guide grease blazes up the flue. These hoods must be kept clean, as an accumulation of grease causes such an intensive fire that flames will remain in the room a sufficient length of time to ignite surrounding property. The use of electric stoves and the introduction of oil burners are conveniences through the use of which the public can reduce the fire hazard, but even these without proper maintenance cannot entirely eliminate the danger of fires.

Twenty percent of preventable fires come from defective chimneys and flues. A property owner can hardly excuse himself for a fire emanating from this cause, destroying his property. Assuming that the floor joists and other framework of the structure are not permitted to protrude into the chimney and that the chimney walls have no apertures, the maintenance of a clean chimney and flue are all that is necessary to eliminate this danger. Some fires come from the laying of too large fires in fireplaces; but the number from this cause is small in comparison to those that gain headway because of unclean chimneys. Fire-screens should be set before all open fires. Andirons of sufficient height will prevent logs from rolling out of the fireplace. The fireplace should be so designed that if logs do roll they will be held on the brick or stones of the hearth.

Ten percent of all our preventable fires grow out of the presence and use of petroleum, benzine and other inflammable liquids. If insurance was unobtainable this hazard would probably eliminate itself, as home owners would not permit inflammable liquids to be brought into their homes —they would probably use the patented non-inflammable fluids to serve their purposes.

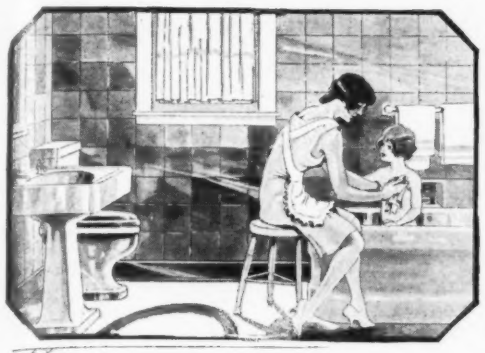
Ten percent of preventable fires are started from adjoining properties: sparks from chimneys and spreading grass fires. In the event of a fire in the vicinity of your home, close all the windows and the blinds as well. If a hose is available the roofs of frame buildings should be wet down and kept moist until the fire is under control. Grass should be kept closely cropped for a distance of 100 feet about all frame buildings. In the event of a grass fire, the most effective method of preventing its spread is the digging of a trench as wide as possible directly in the path of the advancing flames.

FIRES FROM LIGHTS

Five and one-half percent of the preventable fires are caused by use of open lights, more generally gas lights, candles and lanterns, but partially caused by electric lights. Lights of all kinds should be enclosed by proper shades, particularly those in halls and other passageways. Paper or cloth shades should not be draped over electric bulbs. Shades should be supported by metal frames which will keep the shade material from direct contact with the electric bulb.

One and one-half percent of the preventable losses are attributable to accumulations of rubbish and litter. This is particularly prevalent in suburban communities which lack service for the removal of rubbish, and an accumulation of paper, excelsior and shipping containers is collected in cellars, attics and garages, awaiting the time and convenience of the owner to dispose of it. A regular habit of burning such refuse once a week will help to eliminate this hazard. A bin or box which will hold only a week's accumulation best serves for storage pending the weekly fire. Oily rags should not be placed in this storage compartment as this would

(*Continued on page* 196)



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A modern toilet . . . an up-to-date bathroom with the latest conveniences . . . safe sewage disposal that protects your health. These are the things which will modernize your country or suburban home and bring you new living comforts. They are all made possible when you install the new improved

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This San-Equip system represents the latest improvement in septic design and construction. The septic process and siphon discharge are combined in a single compact unit—perfect operation is assured. Intermittent drainage of the effluent to the filter bed allows intervals of rest which improve the condition of the absorption field and reduce the liability of overloading or clogging. Complete details, prices, and plan sheets gladly sent on request. Write today.

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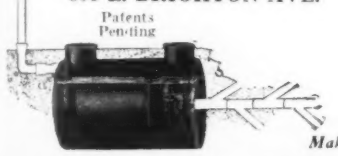

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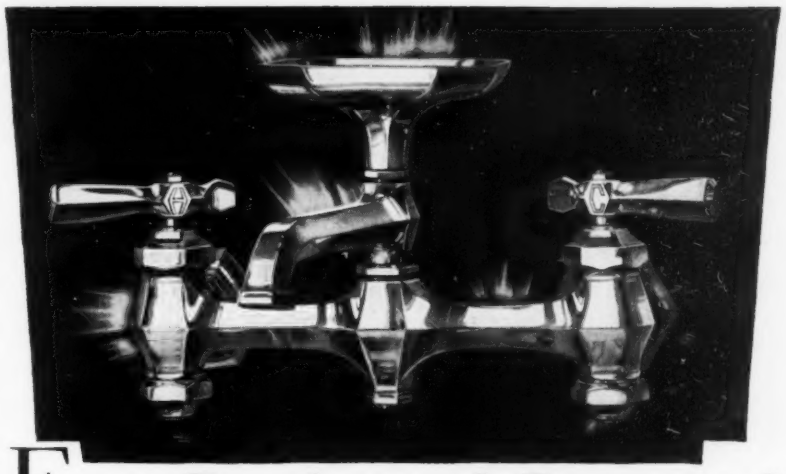
Makers also of San-Equip Self-Drain Waterless Toilets.



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plated fixtures
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old-looking
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"CRODON" means the finest Chromium Plate. It never tarnishes, it never needs polishing, it always stays bright and beautiful!

If you are going to build, your contractor can supply CRODON plated fixtures for bathrooms and kitchen. If you are going to remodel your home your nearest plumber can quickly get the CRODON fixtures you need . . . The cost is *very* little higher than ordinary nickel fixtures.

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Name .....

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INSURANCE *for the* HOME OWNER

(*Continued from page* 194)

create danger from spontaneous combustion. A thorough cleaning underneath all frame porches or steps should be made at least monthly. This is a place where leaves and small refuse collect and are not readily noticed. It is preferable to keep such spaces open, or when the construction will not permit, then to have openings that will allow sufficient access for the proper cleaning.

Where shrubs and bushes are placed close to the house, particular care should be exercised in the spring and fall to remove the accumulation of leaves and small refuse which collects in these spaces.

The balance of approximately 6% of the preventable fire losses can be grouped under the headings of fireworks, exposed hot pipes and the use of gas stoves and other fumes or vapor hazards. All heating pipes and flues passing through wooden partitions should be installed in such a manner as to permit an air space between the woodwork and the pipe, which should be wrapped with asbestos. Fireworks should not be permitted to be stored in the house under any conditions. Escaping gas causes considerable loss in the course of each year which can only be attributed to the neglect and carelessness of servants or householders.

IN CONSTRUCTION

The partially preventable fires have to do with the construction of a residence. Those contemplating building or considering the purchase of a home should give particular attention to the heating and electrical equipment. If an oil heating equipment be installed, it should be installed under standards adopted by recognized fire rating authorities, who have investigated, standardized and approved the systems which have been found to be less hazardous.

Fire Insurance, including loss occasioned by lightning, should be carried for an amount equal to 80% of the cost to construct the building today, less the amount of depreciation, if it be a stone or fireproof building. Frame buildings should be insured for 100% replacement value, less the aforementioned depreciation, for in many instances the damage to frame suburban property will be total.

It is optional whether an owner desires to include the cost of excavations and foundations below the level of the basement or grade floor in the insurance carried. With stone or fireproof dwellings it is not considered desirable, but with frame buildings many owners include insurance on excavations as well, the theory being that the fire will cause such damage to the foundations as to necessitate entirely new ones.

Fire insurance, including loss occasioned by lightning, covering the contents of the dwelling, which consist of all the moveable furnishings, including the householder's wearing apparel, silverware, paintings and all other property (except that which is specifically insured) should be carried up to 80% of the replacement value of the property insured. If today's replacement value be $10,000. and the 80% co-insurance clause be used, providing the insurance is carried in amount of $8,000., the insured has complied with the conditions of the warranty and will collect any loss up to the full value of $8,000. If insurance should be carried in the amount of $4,000, with the 80% co-insurance clause attached, then the company would be liable only for the proportion of the loss that the amount of insurance carried bears to the amount of insurance the insured warranted he would carry—namely 4/8ths of the total of any partial loss.

Fire insurance, including loss caused by lightning should be carried by every owner covering the rental value of the dwelling. The interest on the entire investment plus the taxes and fixed charges (such as electricity, heat, water and insurance) is the rent you pay. This ofttimes is not as great as the cost to secure similar premises in your neighborhood. Consequently, it is desirable that rent insurance be carried for the amount that you would have to pay to obtain similar quarters while you are reconstructing your home.

Fire and lightning insurance covering valuable trees or shrubs, flower gardens, animals, including chickens, etc., can be carried if desired. Old and valuable trees and shrubs have a far greater intrinsic value than the average householder realizes and fires ofttimes cause serious injuries to these. These losses, although little thought of, can be protected by insurance.

Tornado and windstorm insurance cover the partial or total destruction of the dwelling by these forces. The amount of insurance to be carried depends upon the section of the country in which the property be located. In communities infrequently visited by severe windstorms, it is sufficient to carry insurance for 50% of the replacement value of the property. In communities which are more subject to tornadoes or windstorms, it is advisable to carry a substantial amount of insurance, and it is suggested that 75% or 80% of the replacement value of the property be insured.

PROTECTED PROPERTY

Protected property is that which is located within 500 to 1,000 feet of a fire hydrant, in a community served by a Fire Department (either voluntary or paid) located within two miles of the dwelling. In many suburban towns the installation of fire hydrants is handled by the Water Department of the municipal government. Usually an annual appropriation provides for the installation of fire hydrants, and it is desirable that the property owner, if city water is available, bend every effort to obtain hydrants as soon as possible. Fire hydrants determine the cost of insurance to the property owner—each town or city should have a constructive program for the placing of additional hydrants.

The home should contain some form of fire protection. It has been held that 90% of the fires, if caught at their inception, can be extinguished with a very nominal amount of water

(*Continued on page* 226)

Just such classic ornamentation as you find embodied in this CLASSIC GRECIAN *Shade inspired Shelley's immortal "Ode to a Grecian Urn."*

SHADES by DE SHERBININ

IT is but natural that discriminating persons should regard shades by de Sherbinin as the embodiment of perfection in parchment.

Rich in their simplicity, conservative in their smartness, they are styled for all types of interiors, and may be used with practically every type of lamp base.

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where son or daughter can spend occasional week-ends with the family

DO you DREAD sending your child away to school? Half across the continent? For months at a stretch? Does it seem unwise for the child and unbearable for yourself?

Console yourself with the thought that the better schools maintain a standard of training and supervision unsurpassed even in the home. Any school introduced to you in the school directory pages is a safe and happy environment for your boy or girl. Write to those that seem best suited to your needs.

If you still hesitate, consult House & Garden, by letter or in person. This bureau is maintained for your benefit. Perhaps we can find the one ideal school that answers every detail of your specifications no matter what they are.

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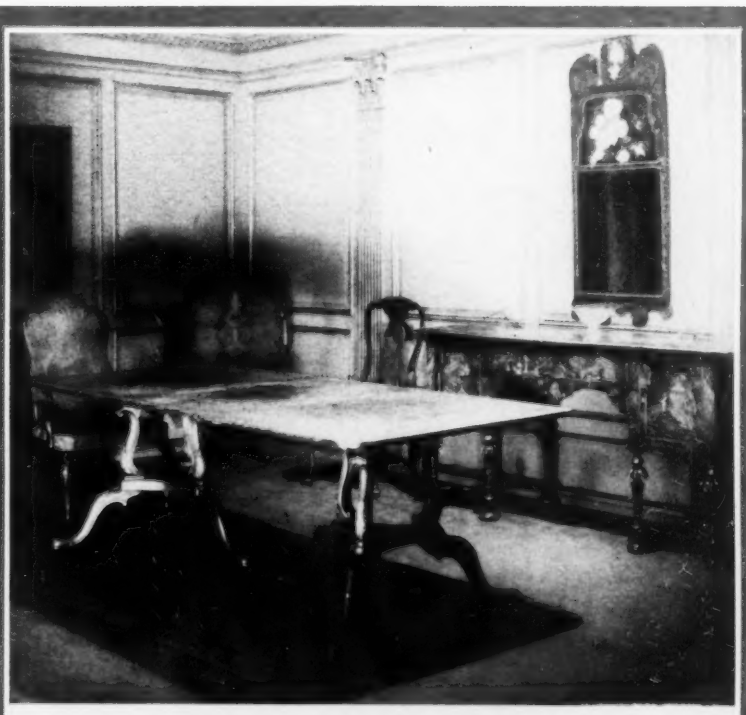

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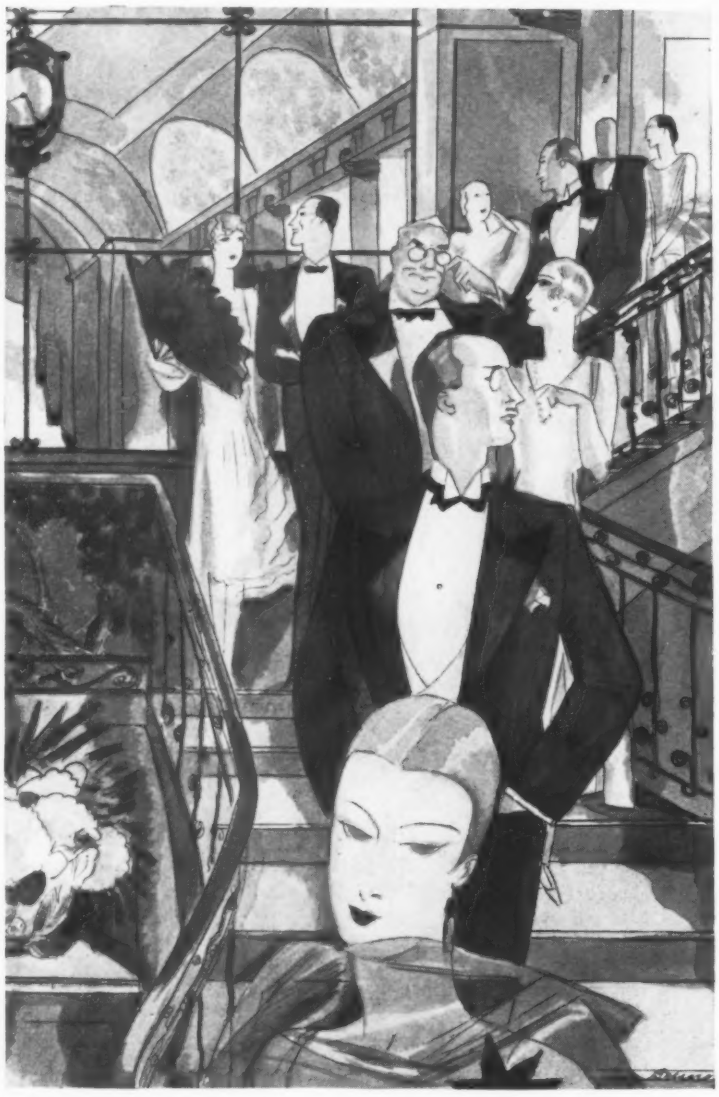
Write for further information or special illustrations. Shaw Furniture must be purchased thru a Decorator or Dealer.



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SCREENING CASEMENT WINDOWS

GUY S. HAMILTON

WITH the arrival of summer and the usual swarms of flies and mosquitoes proper methods of screening steel casement windows is a subject that comes to the fore. Homes with steel casement windows must be screened, but the application of screens to the outswinging casements is disconcerting to the average householder, due to his lack of familiarity with inside screening. Steel casement windows, it must be remembered, are screened on the inside so that the ventilator leaves of the window may swing outward without any hindrance.

Four methods of screening are possible when steel casement windows are used in a house. The screens may be sliding, side-hinged, rolling or fixed. Each of these methods has distinct advantages and it is for the home owner to discover which type is best suited to his windows. Conditions differ to a large degree. The following information will enable the owner to get a clear idea of the various types of screens and how they work.

The sliding screen, as its name implies, slides to and fro on the sill. Two screens cover each opening, one sliding parallel to and beside the other. A grooved metal track, placed on the sill, supports the screens and directs their course. At the head of the opening a channel holds each screen in place. At the jambs are fastened light line guides, which are continuous fins screwed or fastened to the walls to prevent apertures at these points. Besides this arrangement a felt section may be used at the jamb of the screen to contact against a rough plaster wall.

SLIDING SCREENS

Care should be taken to see that the screen is located a sufficient distance inside the casement windows in order to clear the handles of the casements. Usually about 3 inches is necessary for clearance. Sliding screens are often used in windows where the width of the opening is sufficient to allow the screens to slide conveniently. When openings are small, sliding screens are not usually found to be so satisfactory.

The side-hinged screen is another well-known type. Here the hinges are pivots, located near the outside edge or jamb of the screen, the pivot point slipping into holes drilled into the inside sill of the opening and into the head of the opening. When side-hinged screens are used, the window curtains are arranged so that they can be moved entirely to one side when the screen is opened, as the screen swings into the room. The lower pivot is usually equipped with a trigger by which it can be instantly slipped out of its keeper at a slight touch. The upper pivot is fixed.

Roller screens work up and down in the manner of window shades. In the head of the opening above the casement window is the screen box into which the screen slides when it is raised. Once installed the box is never removed. At the jambs are located guides that hold the edges of the screen in position. In winter this screen is rolled up into the box out of sight where it remains until placed into service again. This feature is worthy of note as it entirely does away with the labor of taking screens down and storing them.

Fixed screens may be used in windows where under-sill operators have been installed for the opening and closing of the casements. Rabbets are usually located at head, jambs and sill against which the screen rests.

FOR CASEMENTS

The standard stay-bar or sliding adjuster is used on casement windows when either of the first three types of screens are installed, as the screen can be quickly opened for the casement to be adjusted. A special type of adjuster or operator must be used when fixed screens are employed, as otherwise it is impossible to open or close the casement unless the screen is removed. There are three well-known types of these adjusters—the gear box type by which the end of a crank is inserted through a small hole in the sill frame when the window is to be opened or shut; the pivoted type, set in the frame of the screen and operated by a side-swinging lever; and the under-screen flush type where the operator mechanism is set flush in the window sill itself and when necessary is operated by a lever.

Sixteen mesh copper-bronze screens are usually found best. Fabric of this nature does not rust and lasts indefinitely while the mesh is close enough to prevent the entrance of insects, yet not so fine as to collect dust particles. Frames may be either of wood or steel as the owner desires, but metal is recommended due to its long life and indestructible nature.

The screening of steel casement windows should not be an afterthought. Specify and purchase the screens when the residence is being planned and built. By so doing you are assured screens that will be properly installed and in keeping with the rest of the dwelling.

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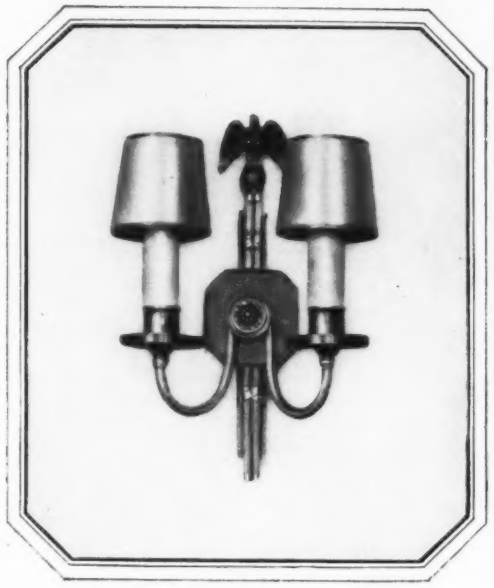

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The Metropolitan Museum of Art recently illustrated the trend of contemporary American design in a series of completely furnished rooms. This nursery and bedroom was designed by Eugene Schoen

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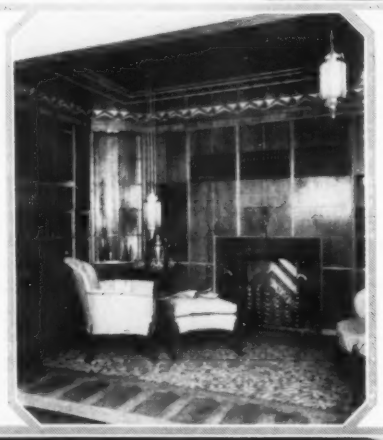

(Above) Especially interesting to the business executive is this office designed by Raymond M. Hood which features metal furniture and built-in wall cabinets

(Left) Comfortable and intimate as well as smart is this man's study decorated in tans and brown which was designed by Ralph T. Walker for a country house

A bath dressing room designed by Ely Jacques Kahn is luxurious from its smart fixtures, built-in lingerie closets and patterned linoleum floor to the concealed lights in the architecturally treated ceiling

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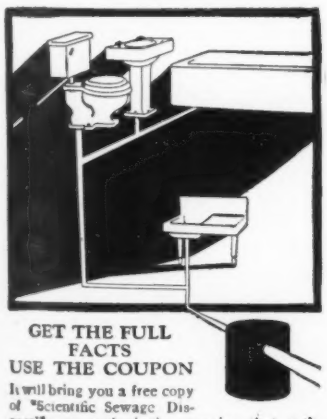

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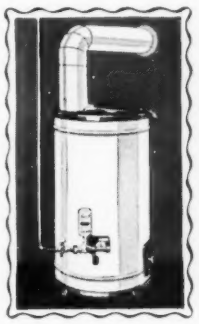

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ARBOR DAY FACTS AND FANCIES

(*Continued from page* 133)

winds it starts to die. Scots Pine and English Oak as a rule grow freely for the first ten or twenty years, then stop suddenly and either die or linger. In this same part of America the European Beech, the Horsechestnut, the English Elm, the Norway Maple, the Sycamore Maple, the two European Lindens, the Austrian Pine and the European Larch do well. On the other hand, the American Beech, the Sugar Maple, the American Elm, the American Lindens, the Red Pine and the White, Red, and Black Spruces either refuse to grow or are worthless in the British Isles. The Hemlock flourishes there. The Red and Scarlet Oaks do splendidly; the White Oak refuses to grow. In Great Britain, Black Locust and White Pine, two eastern American trees, have in times past been planted by the million to the great loss and discomfiture of those who planted them.

If the very natural question of "why" be asked, no answer is forthcoming. Trees have idiosyncrasies of their own. They are living things and have their likes and dislikes which are none the less strong for being inarticulate. I cannot tell, no one can tell, why the trees behave in the manner stated. That it is fact, you have but to travel and look around. But the why is something that man has not yet wrung from his friend, the tree. For more than fifty years the Arnold Arboretum has been raising and planting trees. It is almost the only place in this country where records regarding tree growth for more than fifty years can be found or where trees of this age can be seen and studied. Much disappointment has been met with, but the experience of the Arboretum can help Arbor Day enthusiasts in this part of America.

SENTIMENT AND REASON

Sentiment has quite a strong hold on the human race. It is, indeed, a very laudable attribute if kept in proper bounds. We all have a certain sentimental regard—love or affection, call it what you will—for the lands from which our ancestors came. Some memento, especially some living reminder of that land, gives pleasure and this sentimental interest has had much to do with the introducing and planting in this country of European trees, shrubs and herbs. Certainly nothing at all can be said against such work unless it be carried beyond the bounds of reason and at the expense of the native flora.

At the conclusion of the World War the planting of memorial trees, either as individuals, as groves or as avenues, was largely entered upon. I was many times called upon to give advice as to the best sort of tree to be planted, but it was on very rare occasions that my advice was acted upon. Not because the inquirers took exception to it, but because they could not obtain the trees suggested and, since the urge to plant was strong, willingly took substitutes.

As showing how far in the wrong direction sentiment can drive man's effort, what I saw at Perth in Western Australia will illustrate. In memory of the men sacrificed in the World War it was decided to plant an avenue of trees and the tree decided upon was the English Oak. No greater difference in climate and rainfall could be found than in that of the district of Perth and the parts of Europe where this particular Oak flourishes. Western Australia has many magnificent native trees, including the wonderful red-flowered Eucalyptus, which is the glory of many a cemetery, park and garden in California, but at Perth as elsewhere the native tree was despised. Sentiment lauded the exotic. Of course, nothing but utter failure can overtake the scheme and Perth will not have a memorial avenue until it decides to plant something other than English Oak. I have seen memorial trees planted in many lands, but only here and there have I seen this most worthy cause regulated by common sense.

Very few American trees, and for that matter very few trees of any country, flourish under city conditions. In the eastern part of America two of the finest trees in all the world, two of the commonest and two of the most planted, are the American Elm and the Sugar Maple. For the highways and for setting out in non-manufacturing towns of this region they are unsurpassable, but for growing in cities with their underdrainage and impure atmosphere these trees are worthless.

FUTILE EFFORT

Not long ago a great tree lover died, a man who did much honor to this country and one profoundly respected in this community. To his memory the Governor of the State dedicated and planted a memorial tree. The site chosen was in the heart of a city and the tree was a native White Spruce, lover of pure air and of cool forest soils. I was invited to the ceremony but was tongue-tied. It was a beautiful tree and the Governor did his part well, but wasted effort will be the sole result. This White Spruce from the moment it was placed in the earth was doomed to a lingering death by suffocation and slow poison. In this case, if an evergreen was desired, a Japanese Yew should have been planted, since this best withstands city conditions in the climate where the tree planting ceremony took place. Did they want a deciduous tree, an English Elm, a European Beech or an Oriental Maidenhair-tree should have been planted, since one and all of these are well suited to city conditions and could be looked upon as promising to thrive for a hundred years or more.

It is a simple matter to urge the planting of the right kind of tree. It is by no means so easy to say just what that tree is since soil and climate vary so enormously in different parts of the country. What is good for New England is not suitable for the Middle West, or the Southwest, or California, and vice versa. For treeless regions experiment only can demonstrate what trees can be grown, but in regions where native trees are met with in meadows, woods or

(*Continued on page* 226)

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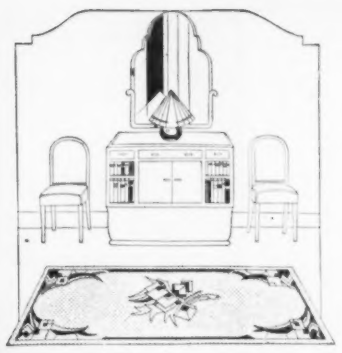

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DEVELOPING WEED PROOF LAWNS

ALBERT A. HANSEN

THOSE who have ever tried to destroy dandelions and other lawn weeds by hand with a knife or weed cutter well remember how in spite of the most back-breaking work the pests invaded the lawn again.

Hand methods against lawn weeds are useless and some time ago I discovered the reason. For four years I had carefully decapitated all the dandelions in a well-marked square of lawn and at the end of that period, by actual count, there were more dandelions than when the job was started. The roots of the yellow-flowered nuisance offered a key to the mystery. The root system of a dandelion plant is large and fleshy and in a number of instances cutting below the crowns merely resulted in causing divided growth that made two rosettes of leaves develop where but one had grown before! This explained why the pests increased under cutting since I was certain I had kept out all the young ones that started from seed.

DEVELOPMENT METHODS

In addition to hand weeding I have tried spraying with iron sulphate and other chemicals but to no avail. Chemicals were temporarily successful in holding the weeds at bay and even in destroying them, but the hardy intruders always returned to disfigure my greensward and rob the grass of badly needed food, sunlight and space. Evidently the only successful solution to the vexing problem is to develop a turf in which weeds cannot grow and fortunately the means for doing this are now available in the form of a fertilizer that discourages weeds.

This almost magic fertilizer is sulphate of ammonia but it must be properly used otherwise the sulphate will burn the sod. In the first place, it should never be applied alone. Sulphate of ammonia may be mixed with an equal quantity of any good complete fertilizer and the mixture distributed evenly at a rate not exceeding six pounds per thousand square feet, during the spring and again in the fall. By a complete fertilizer is meant one containing nitrogen, phosphorus and potash, which are kept in stock, ready mixed, by all dealers in fertilizers. The mixture may be broadcasted by hand in two directions. Care should be taken to secure even distribution to avoid streaks and burning in spots, and to thoroughly water in with a sprinkler.

The value of sulphate of ammonia lies not only in the high nitrogen content, which greatly stimulates leaf growth, but also in the acid reaction in the soil which discourages most of the common lawn weeds without injuring the grass so long as the blue-grass is strengthened by the plant food added in the complete fertilizer. The value of the acid reaction, however, is lost by liming, so never lime lawns on which this system of creating a weed-proof turf is being used.

Continued use of nothing but mineral fertilizers over a period of years may eventually have a bad effect on a blue-grass turf and for this reason it is well to include some organic fertilizer in a program. For this purpose cottonseed meal, soybean meal or the new clean grade of chicken manure that is now being marketed, may be used at the rate of ten to fifteen pounds per thousand square feet, applied during April and in August.

There is the program for developing so heavy a turf as to completely exclude the weeds—the use of a sulphate of ammonia and complete fertilizer mixture twice during the season, combined with two annual applications of any good organic fertilizer. This program will gradually—in the course of two or three years—drive out the weeds and maintain turf in a nearly weedless condition indefinitely without the backaches and wasted labor of hand weeding.

That so simple a program of lawn fertilization should produce such remarkable results sounds almost too good to be true and one cannot be blamed for being a bit dubious. All of this is not mere theory, however, since it has been demonstrated experimentally and in actual practice. The United States Department of Agriculture has thoroughly tested out the value of sulphate of ammonia as a discourager of lawn weeds on their experimental turf garden located at Arlington, Virginia. Similar work with like results has been done at a number of experimental stations both in the United States and Europe. One of the finest demonstrations of the weed discouraging effect of sulphate of ammonia that I have ever seen is still in progress at the famous Rothamsted Experimental Station located at Harpenden, England. Striking, indeed, is the sharp line between a practically weedless plot of grass maintained with sulphate of ammonia and its neighbor on which no acid-reacting fertilizers have been used.

PERSONAL TRIAL

The method was given a trial on a large scale on several acres of lawn surrounding the Purdue University Agricultural Experiment Station, the largest experiment station building in the United States, located at West Lafayette, Indiana. Within three years a golden sea of dandelions was transformed into a green carpet of grass.

Under the most severe conditions imaginable I am trying this method on my own lawn. A year ago I inherited one of those miserable, almost hopeless, messes of weeds that resulted from attempting to build a lawn on a mass of clay sub-soil and building debris that accumulated while the house was in the process of building. A good lawn is impossible under such conditions but, nevertheless, I have already succeeded, within a year, in driving out the majority of the weeds and greatly improving the turf, crab grass alone seeming to resist all efforts to bring it under subjection. My plan is to continue the fertilizing schedule until the blue-grass becomes sufficiently heavy to obscure its hardy adversary. Although I can never hope for complete success, results to date are so promising that even my neighbors have commented on the improved appearance of the grass.

INTERIOR WOODWORK
for Colorful Beauty

LOOK where you may—as long as you wish—and you will find nothing excels "Beautiful birch" for interior woodwork, veneer panels, doors and floors.

Its indescribable beauty in marvelous transparent stains that enrich the attractive birch grain, wins the enthusiastic admiration of all who see it. Available in many colors and tones, these new finishes permit a different decorative scheme for each room—all equally lovely.

Nearly mar-proof hardness assures that your birch trimmed home will retain a fine appearance indefinitely. The beauty of birch furniture is only equalled by its long serviceability.

Wisconsin-Michigan birch interiors are an asset to any building from the most imposing edifice to the smallest, coziest home.

GET BEAUTIFUL BROCHURE—FREE
Contains much information of value and shows many fine birch *interiors by eminent architects and decorators—several in colors.*

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219 F. R. A. Building, Oshkosh, Wis.

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North . . . South . . . East . . . West
here's the house for you!

DO you love a prim, trim, Puritan-faced New England house? Or a rugged, informal, stone and clapboard Pennsylvania Dutch one? Are you intrigued by the spotless formality of the brick Georgian? Or the tidy suburban stucco? Or the little bungalow of soft-coloured shingles in a grove? House & Garden's Second Book of Houses shows them all, and many of each.

Then it goes farther field, with little high-shouldered Norman French houses, equipped with all their proper furnishings . . . and wide Spanish houses, almost windowless, built around a patio where cool shade and a tinkle of falling water refresh the traveller under the desert sun . . . and tall-pillared Southern mansions . . . and quaint Cape Cod cottages . . . and English houses of whitewashed stone . . . and log cabins for holidays in the hills. Indeed, no matter where you choose to pay your taxes, you'll find precisely the house suited to the locale and the slope of the ground in the 192 pages of this book.

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$3000 00
in 28 Cash Prizes
in the SECOND
WEATHERBEST Home Modernizing CONTEST

THE famous 1927 WEATHERBEST Contest awarded similar prizes for the best examples of old homes modernized by recovering sidewalls with edge grain red cedar stained shingles. Mr. and Mrs. Clifford J. Foster, Rives Junction, Mich., won the 1927 first prize of $1000, modernizing their home at a cost of approximately $800. The 1929 Contest, which opened Jan. 1st and will close Oct. 31st, is even a more generous offer:

1st Prize - $1000 2nd Prize - $500
3rd Prize - $ 250 4th Prize - $150
Four Prizes of $75 each
Ten Prizes of $50 each
Ten Prizes of $30 each
(In event of tie for any prize, full amount of such prize will be awarded to each tied contestant.)

Write for details of this Prize Contest and Booklet, "Making Old Houses into Charming Homes". Ask our Service Dept. for suggestions and free sketch Service.

Thru modernizing with WEATHERBEST, added value, beauty and comfort can easily be given to homes growing old. The 1929 Contest offers an opportunity to win a cash prize, perhaps more than the cost to modernize.

WEATHERBEST Stained Shingles are 100% edge grain red cedar treated by the WEATHERBEST special process of staining and preserving that insures uniform, durable colors and life-long service.

WEATHERBEST STAINED SHINGLE Co., Inc., 840 Island St., North Tonawanda, N. Y. Western Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.

Top: an old home in Canonsville, N. Y. *Center:* sketch furnished by WEATHERBEST to show changes suggested. *Bottom:* the modernized home.

Let us make a modernizing sketch of your home.

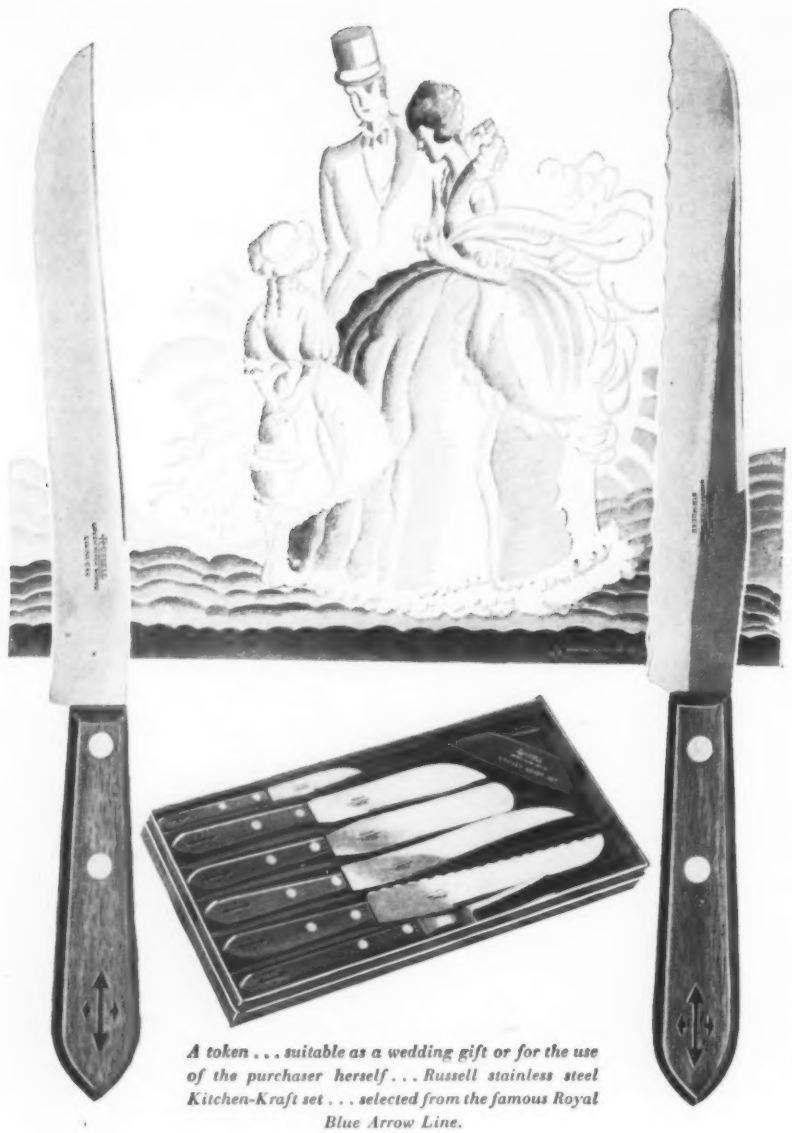
Ask about this free Service and let us tell you how easily WEATHERBEST Stained Shingles can be laid over old wood or stucco sidewalls.

Weatherbest STAINED SHINGLES
FOR ROOFS AND SIDE-WALLS

WEATHERBEST STAINED SHINGLE CO., Inc.
Contest Dept., 840 Island St., North Tonawanda, N. Y.

☐ Without obligation, please send details of 1929 WEATHERBEST Home Modernizing Contest with Booklet, "Making Old Houses into Charming Homes."
☐ How can your Service Dept. help me see how my home will look with shingled sidewalls?
☐ I intend to build a new home. Send Color Samples and Portfolio of Color Photogravures showing WEATHERBEST Stained Shingles for sidewalls and roofs.

Name.....
Address.....



A token . . . suitable as a wedding gift or for the use of the purchaser herself . . . Russell stainless steel Kitchen-Kraft set . . . selected from the famous Royal Blue Arrow Line.

Beautiful . . . Serviceable . . . Lasting

Evolution did it. Russell stainless steel Kitchen-Kraft sets trace their ancestry from 1834.

Each item a quality piece . . . each set housed in an artistic, ornamented rayon lined box you will want to keep.

Handles of wood with a natural grain of beauty, lacquered and thoroughly sanitary, with an attractive little ornament in blue. Every Russell knife is sharp and properly balanced . . . and it will keep its usefulness for a lifetime.

Or you may have delft blue Russite with a dainty white color spot . . . Russite, the new wonder-material of true delft blue that runs all the way through.

For the table, there are stainless steel knives, forks, teaspoons, fruit knives and butter spreaders with plain white or black handles, solid reds, greens and blues, or in the artistic black and white Pyro-Pearl. There is a booklet, quaint and charming, "How to Tell Good Cutlery," which describes the line. Send for it without charge.

Russell Cutlery Is Priced Only Slightly Higher

RUSSELL
GREEN RIVER
CUTLERY

TURNERS FALLS, MASSACHUSETTS

L. W. Brownell

Oenothera sinensis is undoubtedly a weed, but its lemon-colored blossoms are delightfully sweet-scented in the evening garden

NIGHT-SCENTED FLOWERS

(*Continued from page* 135)

evening, for with the coming of dusk this little Stock, once called the Melancholy Gillyflower from its sad daytime demeanor, expands its petals and looses upon the evening air such a sweetness as causes you literally to take root beside it.

Delicious also in the evening garden is the sweet white Tobacco. It, too, presents a poor figure by day and we sometimes feel that it takes up a good deal of room. But when in the gathering shadows the long creamy tubes freshen and expand, giving forth their fine perfume, we are glad we have so much of it. Once in the garden the sweet Tobacco will always be there, as it is a hardy and persistent seeder and the self-sown plants are always more sturdy (and they flower earlier) than those sown by hand. It is perhaps not generally known that the Tobaccos thrive and bloom well in partial shade. The pink and rose flowered hybrids are less sweet than the common white kind widely known as *Nicotiana officinalis*.

I spoke earlier of the white Petunia. Two other annuals that should be here considered are the old Four-o'clock or Marvel of Peru, the Belle-de-Nuit of the French, which opens its tubular flowers, white, crimson or yellow, in the late afternoon, giving forth a fine smell of oranges, and remains open all during the night; and the Daturas. There are several of these that may be grown in the open garden if given a start in frame or greenhouse. Their scent is exotic and some do not like it. I like it myself, only at a distance.

Zaluzianskya selaginoides, from the Cape of Good Hope, and *Schizopetalon walkeri*, from Chile, are small annuals that should be sown about wherever there is room for them. The

(*Continued on page* 210)

Sweet Rocket often escapes from the garden and wanders along the roadside, sending out its waves of fragrance to surprise the passerby

Protect them from Accidents and protect your home from unnecessary repair bills!

THE youngsters will lean against screens . . . would you not breathe more freely if you knew that each window was fortified with the strongest wire cloth it is possible to secure?

Once and for all, thoroughly protect your home with a nationally-known screen cloth . . . a product scientifically made to resist wear and tear . . . double strengthened at the selvage, where the heaviest stresses come.

OPAL is a heavily zinc coated wire screen cloth made from the best hard drawn steel wire, full gauge and perfectly woven. Its protected White Satin finish blends well with any color or type of home.

LIBERTY Golden Bronze is made of hard drawn bronze wire, non-corrosive, strong, resilient, perfectly woven with uniform mesh and straight lines. It has a beautiful rich gold color.

LIBERTY Antique Bronze is made of the same high quality non-corroding, hard drawn bronze wire, full gauge and perfectly woven. It has a beautiful dark rich antique color, making it practically invisible.

OPAL
Zinc-coated

Your hardware dealer has New York Wire Cloth See him now

Look for the Minute Man Trade Mark "The Sure Defense"

Manufactured by the

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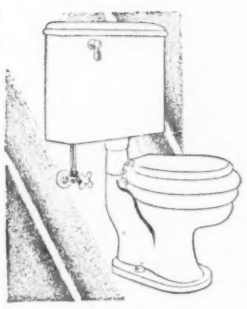
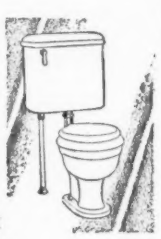
NEW YORK WIRE CLOTH COMPANY
342 MADISON AVENUE NEW YORK

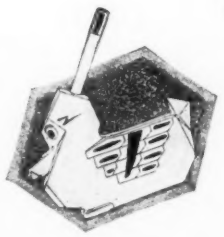
(. . . . . nothing to worry about . . . . . toilet is an Improved Madera . . . . . made specially to dispose of sanitary pads . . . . . no danger of stoppage . . . . . extremely large trapway . . . . . very powerful siphon-jet flushing . . . . . but quiet . . . . . never hear it outside the bathroom . . . . . made of the most beautiful china called Durock . . . . . just wiping with a cloth keeps it spotless . . . . . long bowl and long comfortable seat . . . . . stays amazingly clean . . . . . water covers every bit of surface under the seat opening . . . . . very latest thing . . . . . any good plumber . . . . . only $85)



(. . . . . Madbrook . . . . . also Durock . . . . . long bowl and seat . . . . . large water surface . . . . . but normal sized trapway . . . . . for homes in which the sanitary pad is not a problem . . . . . $50)



(. . . . . coupon to Mrs. Holloway at Maddock's . . . . . information about sanitary pad disposal and Improved Madera . . . . . or Madbrook . . . . . and if you enclose 10 cents she will send the irresistible little Durock Duck with a pencil in his head for your desk or bridge table . . . . . shows exquisite material all Maddock toilets, wash-stands and bidets are made of, in white or Blentone colors)



MADDOCK

Mrs. Marion Holloway, THOMAS MADDOCK'S SONS CO.
Ewing and Carroll Sts., Trenton, New Jersey

Please send me the things I have checked below :

- ☐ Information about the Improved Madera and sanitary pad disposal.
- ☐ Information about the Madbrook toilet.
- ☐ The Durock Duck (I enclose 10 cents).

Name .....

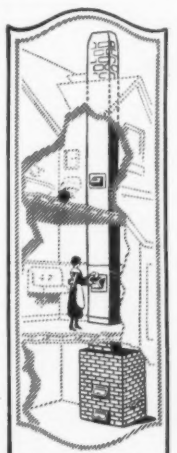
Address .....

FIRES start in basement rubbish piles — *75% of them, in fact!* Bad tempers start there, too— no tidy housewife cares about trotting a load of old newspapers, magazines and wrapping paper to the basement, only to find no place to put them out of sight and out of mind!

KERNERATOR
INCINERATION

—will rid your premises of this nuisance and danger, and, at the same time solve forever the garbage problem. Any *new* home can have the *Chimney-Fed* Kernerator.

Just drop all garbage and waste into the handy hopper door — it falls to the basement incineration chamber where an occasional burning destroys the air-dried accumulation without odor. A match does it — no fuel required — the discarded combustible waste is the only fuel needed. Tin cans and other non-combustibles are flame-sterilized for removal with the ashes.



Chimney-Fed Kernerator — should be in the plans and can seldom be installed in an existing building.

The *Basement-Fed* Kernerator, for homes already built or new homes where chimney location will not permit use of Chimney-Fed Kernerator, costs but little more than the portable gas-fired incinerator of half the capacity and the savings in gas pay for the Kernerator in a few years' time.

5 or 6 Room Residence Model $90.
Masonry about $50 additional.
Write for booklet.

KERNER INCINERATOR CO.
Offices in 89 Cities.
725 E. Water St. Milwaukee, Wis.

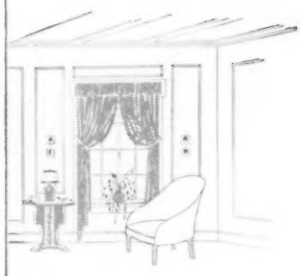
Garbage and Waste Disposal

for New and Existing Buildings

135

THE NEW
UPSON RELIEF

All the beauty of hand modeled plaster at a fraction the cost



By Upsonizing, unsightly walls and ceilings—too oft neglected—may be easily renewed and beautified. No longer need any room in the house be a source of constant embarrassment and apology.

YOUR HOME reflects your pride—your personality—your prosperity.

Your friends judge you by its appearance. Walls and ceilings are the character keynote of your home.

Even the finest interior may be hopelessly marred by cracked plaster or an ugly, dingy back-ground. That is why thousands of home owners are "doing over" old rooms in different styles of the new Upson Relief Ceilings.

This newest Upson achievement brings within the reach of everyone all the expensive beauty of modeled plaster—at only a fraction the cost.

Ceilings are decorative opportunities

With these new Upson designs, every cracked and ugly ceiling becomes a decorative opportunity. The Upson Studio of Decoration and Color will gladly furnish detailed suggestions, which any good carpenter can follow.

And these Upson Relief Ceilings are available in a variety of interesting designs—for every room in the house—from living room to attic.

Simply apply the big panels of Upson Board right over the old cracked plaster, apply strips and decorate, following the simple directions of the Upson Studios, and you have a permanent interior of dignity and distinction.

Nothing better for ceilings anywhere

Upsonized ceilings are permanent as well as characterful! Certified tests prove that Upson Board and Upson Fibre-Tile excel in resistance to jars, blows, heat, cold, moisture—even ordinary leaks—as compared with heavy and brittle boards.

You'll like Upson Board! You will want to know more of the beauty of these new Upson Relief Ceilings. Let us tell you more about them—also about Upson Fibre-Tile for washable tile-like walls at about 1/10 the cost of ceramic tile.

UPSON BOARD

The Upson Company, 418 Upson Pt., Lockport, N. Y.
Enclosed find 10 cents, for which please send me copy of your new booklet, "Characterful Walls and Ceilings," samples of Upson Board and Upson Fibre-Tile and details of your new Decorative Service.
I am interested in
☐ New Ceilings ☐ Office Interiors ☐ Tiling

Name .....
Address .....
City and State .....

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HOUSE & GARDEN'S BOOKSHELF

EARLY AMERICAN WROUGHT IRON. By Albert H. Sonn. New York: Charles Scribner's Sons.

TO most of us iron is merely iron. Consequently to the same "most" it offers little attraction. Now come these three volumes by Mr. Sonn which will convince the greatest skeptic that as much art is displayed in the objects wrought by the wayside blacksmith as that found with work of other craftsmen.

The book relies, and relies successfully, upon the three hundred and twenty excellent plates reproduced from drawings made by the author. To turn the pages of the three volumes, slowly, is to realize a quickly increasing interest toward wrought iron.

One pleasing feature is the elimination of unnecessary prolixity. Such text as there is, is restricted to a short but concise history of old ironwork, after which we are carried on by the pictures. With each of the latter a short description appears on the opposite page. This supplies the origin of the example illustrated, and often, historical data connected with it.

The author tells us that "little, if anything, in the field of early American wrought iron" is distinctly American, but that the settlers from various parts of Europe impressed their own native traditions on the ironwork of the different colonies. These European influences may be followed in the examples illustrated. For instance, the knockers. There is the applied heart ornament, of the Pennsylvania Germans; the circular shape with moulded decoration found in New Orleans, but derived from the Italian styles; the applied scrolls of French origin, also found in New Orleans; and the numerous shapes that came from England and which are now to be found in different parts of America.

To further illustrate these resemblances, sketches of European examples are included for the purpose of comparison and this adds much to the value of the work as a reference.

There is one point which many readers of this book may notice. The author frequently omits to supply the earlier name for some particular object illustrated. This is especially obvious in his description of the plates illustrating lock escutcheons. The interest in the many attractive styles of these would have been added to if more of them had been designated by their original names. This same remark applies to the sketches of the large hinges.

Not only will collectors of wrought iron be numbered among the readers of these three volumes, but it is fairly safe to say that present-day architects will also find them a source of inspiration. With the revival of interest in earlier styles it is not always easy to obtain a good prototype. But whether it be the design for a shutter catch, a thumb-latch, weather-vane, or a pair of elaborate entrance gates, an original design in the "handwriting" of a clever artist is to be found among the plates that represent the indefatigable labor of Mr. Sonn.—E. W.

FORGOTTEN LADIES. By Richardson Wright. Philadelphia: J. B. Lippincott Company.

THE thing in *Forgotten Ladies* that will tug at your thinking, and often at your heart-strings, is the background of stirring incident and the currents and cross-currents of national and local events, and of political and economic trends in the true making of America.

Against a striking background of Indians and French missionaries steps lithely "The Savage Maid"—a full-blooded American Indian, and, as by the wand of a fairy godmother, she is suddenly robed in "a damask gown of flame colour," squeezed into laced stays, and wafted into the Royal Presence of Louis XV of France, in the year 1725, when he had reached the "impressionable age of twenty-two." We refuse to tell the story. It is in the book. But the stays pinched, that is the point; and you scarcely start the story when in the third paragraph you turn up Cinderella. We hate to contemplate human suffering and have always worried, at intervals, about Cinderella's tiny tender feet encased in the unyielding hardness of those famous glass slippers, so it was with an understanding soul that we read: "But we have often wondered how she ever managed to dance in those glass slippers."

There is the story of the three "Storer Sisters and Their Amorous Affairs with John Henry," in which "We manage to take a glimpse at the theatre in Early America." What a magnificent cure for *ennui!* Seventy-three plays in fifty-nine nights, produced by one company in Charleston, South Carolina, in the season of 1773-74, "of which twenty were operas, eleven Shakespeare, among them 'Julius Cæsar' for the first time in America, and eight comedies of Garrick's. An astounding record, that, a veritable cataract of industry!"

The "Daughters of Zion," the three scheming ladies who "set their caps and traps for the Wesley brothers," will be new stuff to most of us, and many besides the adherents of Methodism will be vastly entertained at the picture of John Wesley and the throes of his heart—a splendid word-picture from start to finish; virile work, for the people live before you and you are as aggravated and amused by turns as if the thing were happening before your eyes.

Of the nine chapters, you can do no picking. The particular lady enters at some point in the story, but the words often swing wide and far afield into forgotten by-ways as they do into splendid affairs. The writer never disappoints you, however; he always returns to his muttons, and ends his chapter with a flourish.

Turning the chapters, there is "The Chaste Amazon," the story of Deborah Sampson as a Revolutionary soldier, and the conditions that faced the returned veteran of our Revolution. And "The Damosel of the Slate Pencil," or how Maria Monk's lie became the start of "Know-Nothingism." In its successor, "The Widow

(*Continued on page* 216)

Orange Juice . . . Quick!

Home fresh fruit drinks problem .. *Solved!*

TIME, labor, and mussiness are saved and more Orange or Lemon Juice is secured when the whizzing cone of the Electric Sunkist Junior Extractor snaps into action. Here is a *perfect*, sightly piece of mechanism built to do a great job—day *and night!*

Sunkist Junior is a modern home necessity; it produces breakfast Orange Juice in a jiffy; it produces a glass or a gallon for entertainment in record time. You'll say it's the "life of the party."

Sunkist Junior Electric JUICE Extractor

. . . . *"the life of the party!"*

Presented and guaranteed by the California Fruit Growers Exchange after long and exacting experimenting. Strong and handsome, this *proved* Extractor stands 10 ins. high and weighs 6 lbs. Only two instantly removable parts to clean under faucet.

$14.95

at department, hardware and electric goods stores. If your dealer cannot supply you, mail the coupon together with money order for $14.95 to our distribution office *nearest your home*. Shipment by return mail, prepaid. Canadian delivery price, $19.95.

FOR QUICK RETURN mail to distribution office nearest your home

California Fruit Growers Exchange,

☐ New York City, Div. 2704, 204 Franklin St.
☐ Chicago, Ill., Div. 2704, 900 N. Franklin St.
☐ Los Angeles, California, Div. 2704, Box 530, Station "C"

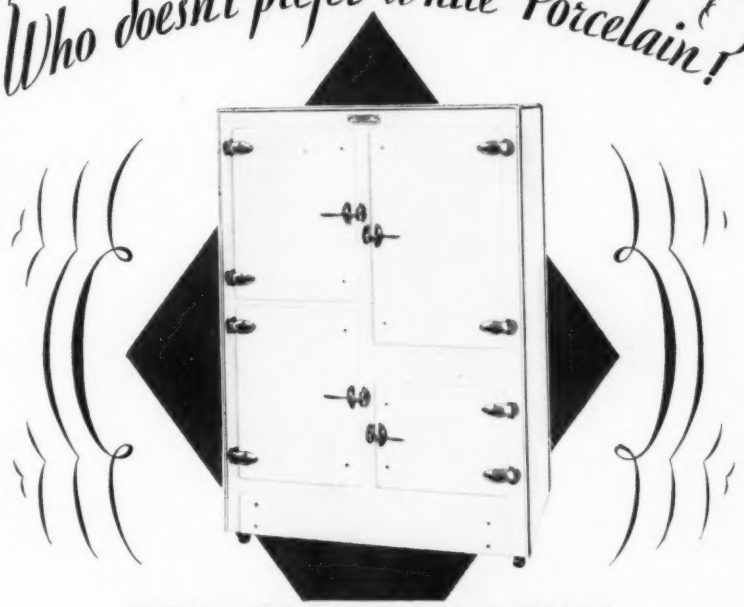
My dealer cannot supply me. Money order for $14.95 enclosed for one delivered Sunkist Junior Electric Juice Extractor. (Canada, $19.95.)

Name .....

Address .....

City ..... State.....

Who doesn't prefer White Porcelain?



IT'S A BOHN PORCELAIN EXTERIOR

Use a BOHN *refrigerator with the electric unit of your choice.*

THE modern refrigerator, in any size and for any use, is mentally envisioned in all its sheer white porcelain loveliness, a piece of furniture in which the pride and reliance of the owner is definite and unvarying.

The housewife's sigh of relief was heard all over the land when the designers of refrigerators *made the inside of refrigerators white.* At last food was to be in surroundings absolutely sweet and pure. Then came the thought that the purity which porcelain lining assured within, might just as easily be adapted to the *outside,* and so the last word in refrigerator appearance was added to the last word in food preservation and care.

Wise was the one who protested against gilding the lily. And so perhaps the day is still distant when refrigerators, especially of the BOHN standard, will be greatly changed from their present beauty, utility and purity.

BOHN *is the world's largest manufacturer of quality refrigerators.*

Bohn Refrigerator Company
Saint Paul, Minnesota
New York Chicago Boston

BOHN *SYPHON REFRIGERATOR*

You can have this SUPERCEDAR STORAGE CLOSET *in your attic*

***Plans and specifications sent* FREE** Protect your family's clothing, woolens, silks and furs against the devouring moth. We will send complete plans and specifications of this convenient closet. Your lumber dealer can furnish the Supercedar closet lining and other materials; a carpenter can build it quickly. Then, at minimum cost you will have maximum protection against moth damage.

***The* MOTH'S *natural* ENEMY** The aroma of Supercedar, made from the heartwood of "Tennessee" aromatic red cedar, is suffocating to the moth worm. That is why closets lined with Supercedar are now found in so many homes. You can have the same protection and satisfaction.

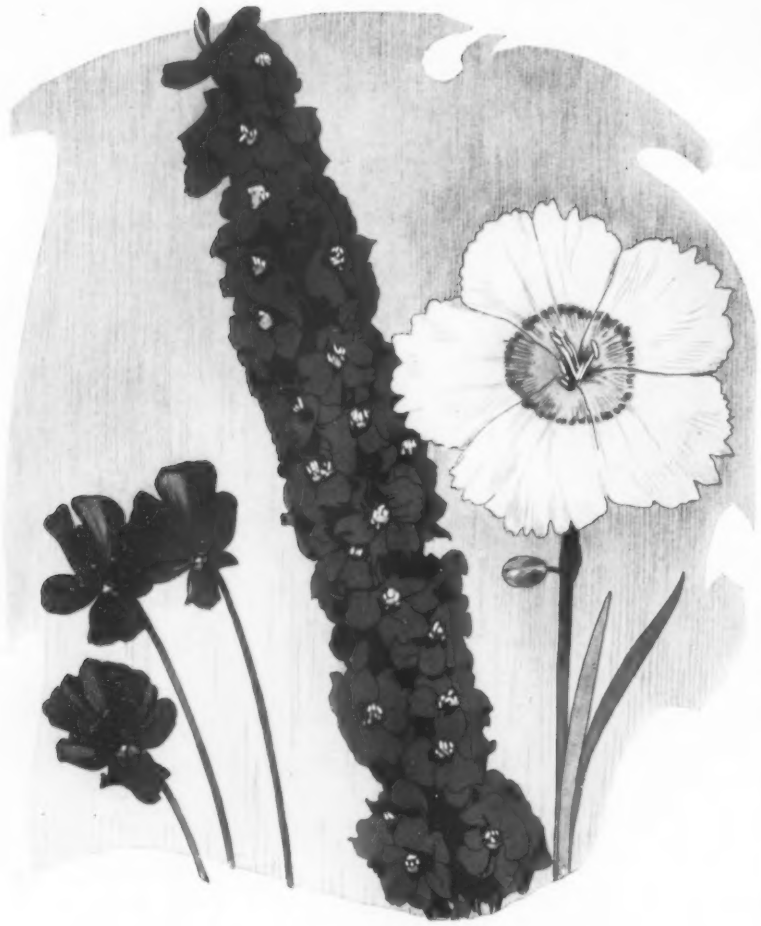
Send for "The* ROMANCE *of Tennessee Red Cedar"

A colorful history of this wonderful wood with the famous aroma. Free. Write, Geo. C. Brown & Co., world's largest manufacturer of Tennessee aromatic red cedar lumber, Memphis, Tenn.

In sealed* BOXES *like this

Guarantee: Brown's Supercedar Closet Lining is guaranteed 90 per cent or more red heartwood. Scientifically cured to retain 100 per cent natural oil of cedar that gives off aroma.

Brown's SUPERCEDAR
CLOSET - LINING



DELPHINIUMS

And . . . . . .

all the fine perennials which a good garden requires! In Totty's 1929 catalog you'll find descriptions of plants which are not obtainable elsewhere, together with standard varieties remarkable for their vigor and size.

Here are Delphiniums of the Wrexham type, Blackmore & Langdon's varieties, Hewitt's and other fine sorts. Selected clumps of the finest named varieties are $3 each; $30 per dozen. Other clumps, selected according to color, $1 per clump; dozen $10. See our catalog for color illustrations of the named varieties.

Among other specialties illustrated in color are Columbines, Foxgloves, Carnations, Phlox, Roses, Gladioli, Violas, and Chrysanthemums. They are shown as you can grow them.

You will find Totty's 1929 catalog the best garden aide you've ever known. If you are not upon our mailing list, please send your name and address for a copy.

Totty's

Allison Road

Madison, New Jersey

NIGHT-SCENTED FLOWERS

(*Continued from page* 206)

scent of the first is thought to be reminiscent of Jasmine and vanilla; the second has curious little white blossoms, like squares of white lace, perfumed with almond. It must be sown where it is to grow and thinned out, but not disturbed.

My favorite among night-scented plants, I think, is Sweet Rocket, *Hesperis matronalis*, named for the evening star. Once it was a most popular garden plant, the favorite of Queens, but nowadays it must look after itself in holes and corners on the edge of respectability and has in many localities even taken to the fields and open roadsides. But it is worthy of attention in the garden for other reasons than its night sweetness. Few flowers so well offset the stodginess of Peonies, and it creates a grateful lightness in the June borders of Irises, Oriental Poppies and Daylilies. Of course it is a biennial and must be raised from seed annually, unless you will let it take care of its own posterity by self-sowing, which it is quite prepared to do.

THE ROCKETS

The Sweet Rocket has a great advantage over many of the night-scented flowers in that it does not lose its looks by day; the simple four-petalled blossoms, white mauve or purple, keep their fresh appearance all through the sunny hours. Double Rockets used to be the pride of Scotch gardeners, who grew these rather chancy plants with consummate skill, but they are seldom seen nowadays. I once saw Double Rockets in a Scotch cottage garden and they were exactly as Mr. Bowles described them, "whiter than the grey of an oyster, and greyer than the greenish-white of Lowesdorf China"; and there were lavender ones as well. The scent is faintly lemony by day but has the warmth of Violets by night.

Not infrequently when flowers disappear from garden books and catalogs they reappear in botanies or wildflower books. This means that the fickle tide of fashion has turned from them and that they have taken up a gypsy life in self defense, haunting roadside and meadow and friendly copse. They are then said to have "escaped" from gardens. This is the story of many night-scented flowers which had no gaudy petals to keep them in the eye of popular fancy. I have been looking through such catalogs, domestic and foreign, as I have at hand, for seeds or plants of the night-scented Catchflies *(Silene)* and Vesper Campions *(Lychnis)* but I do not find them. In Gray's Botany, however, they all appear, *Silene nutans*, *Silene noctiflora*, *Silene vespertina*, *Lychnis vespertina* (my book on farm weeds cruelly speaks of this last, the Vesper Campion, a one-time garden favorite prized for cutting, as a "common impurity of clover seed") noted as escaped from gardens or adventive from Europe. Only by the wayside will you meet them. It is probable that the delicious cloud of perfume that we sometimes catch when speeding on flying wheels through the night comes from a dusty patch of Campion or Catchfly along the roadside or in some nearby field.

The Evening Primroses, having quite showy flowers, have fared better and are still to be secured with little trouble. Their proper name is *Oenothera*, and there are among them tall, medium-sized and quite dwarf kinds, annuals, biennials and perennials, their blossoms being for the most part white or yellow but occasionally rose or purple. Not all the Oenotheras are night-flowering or night-scented, and the daytime kinds are more properly known as Sundrops. Some of the fragrant night-flowering kinds are the following:

Oe. caespitosa, dwarf, white-flowered, fragrance like that of *Magnolia grandiflora*. Requires a warm, well-drained soil.

Oe. teraxacifolia, white-flowered, dwarf, from Chile.

Oe. speciosa, eighteen inches tall, white, a spreader.

Oe. beinnis, weedy, tall, yellow-flowered, but good at night.

Oe. odorata, the same to a less extent. Annual.

Oe. missouriensis (syn. *macrocarpa*) dwarf, yellow-flowered.

Oe. tribola, yellow flowers, dwarf, biennial.

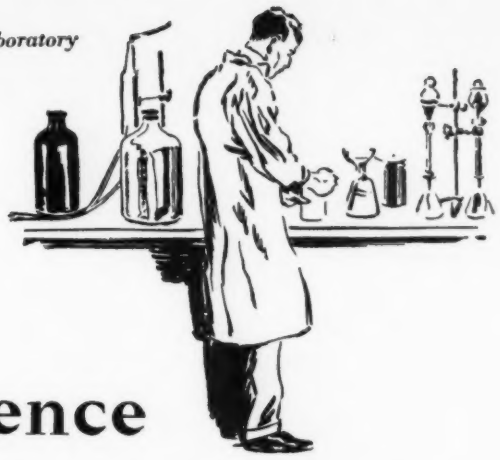
All the Evening Primroses are easily raised from seed. An English seedhouse offers sixteen species and a number are to be had from California growers. The night garden may be infinitely enriched by them for a small sum and a little trouble.

And there are still other flowers that, in a manner of speaking, turn night into day. The little brown-flowered vine, *Akebia quinata*, gives out at night an agreeable, spicy fragrance that it withholds from the day; the tall, Woolly Mullein, *Verbascum phlomoides*, has a faint but pervading odor on cloudy days as well as in the evening; Yuccas are quite startlingly sweet at night, and the small flowers of the Sweet Woodruffs exhale a delicate sweetness in the evening. Numerous Lilies are far more fragrant after sunset than before. Names of other plants and shrubs will be found in the lists at the end of the article.

A NIGHT BLOOMER

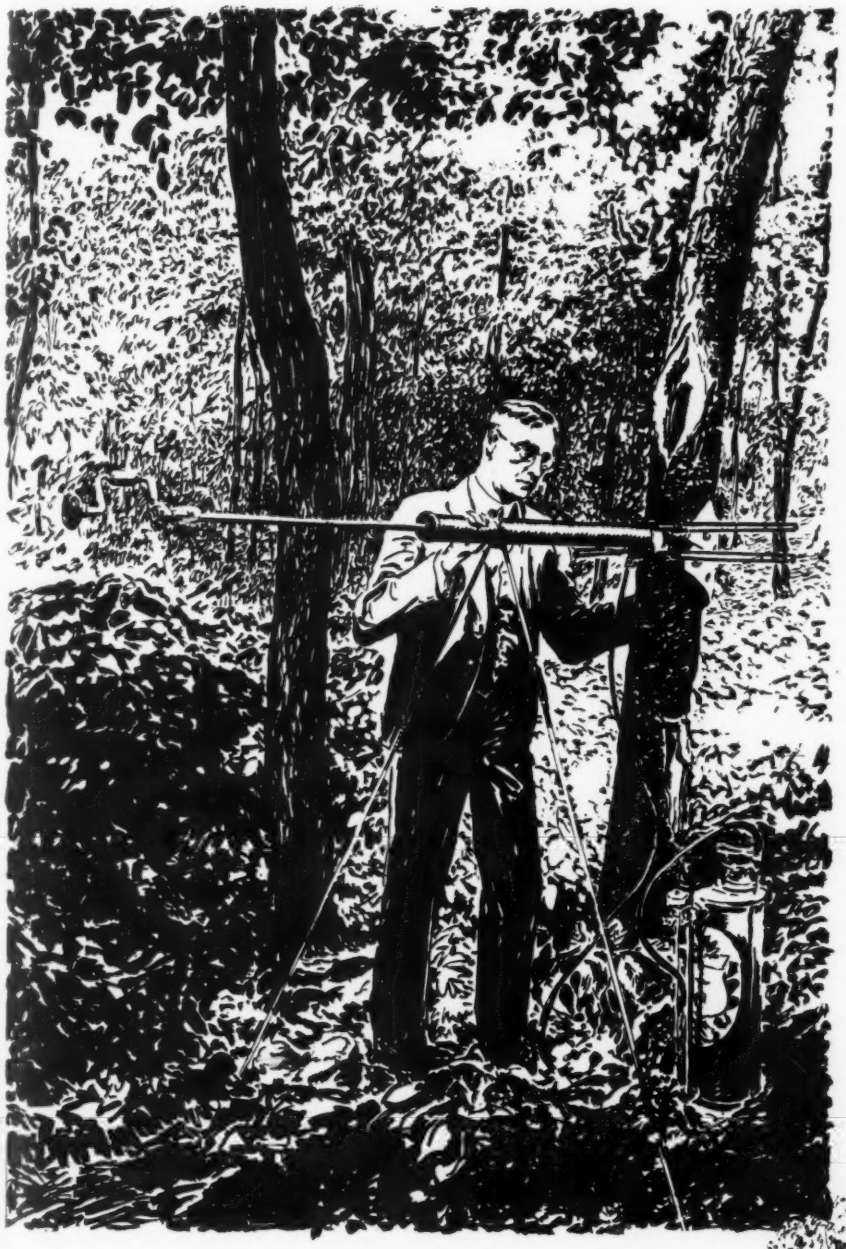
There is here no space to consider the many tender or greenhouse plants that are fragrant at night, and yet some mention should be made of the greatest of them all, the amazing night-blooming Cactus, known as the Night-blooming Cereus, a native of the West Indies whose bristling, tortured stems give birth in the darkness to the most spectacular of blossoms. I remember, when a little girl, being allowed to "sit up" to witness the flowering of this plant in a neighbor's greenhouse, and well do I remember with what awe I watched it unfold. The show began at about eight o'clock; at eleven the flower was fully blown and its perfume seemed to fill the world; before the cock crowed (I was, of course, not allowed to stay) the drama was played out and the beautiful flower fallen into decay. The calyx of the flower is nearly a

(*Continued on page* 212)



Dr. Deuber in Laboratory

The economy of The Bartlett Way science



Above: *Dr. Rankin and some of his specially developed equipment for studying sap flow and similar phenomena of trees.*

Right: *Dr. Ephraim P. Felt in front of the Insectary of the Bartlett Tree Research Laboratories. Write for free copies of "Tree Talk Junior," edited by Dr. Felt. It will help you to identify many tree parasites for yourself.*

Not content with accepting existing knowledge of tree and plant life, diseases and insect enemies, the F. A. Bartlett Tree Expert Company maintains its own tree research laboratories in its experimental woods at Stamford, Conn.

Here, acknowledged leaders in this special field of science carry on unceasing research into hitherto unexplored phases of plant pathology. This work is under the active direction of Dr. E. P. Felt, Director and Chief Entomologist; Dr. William H. Rankin, Chief Pathologist, and Dr. Carl Deuber, Chief Physiologist in collaboration with other leading investigators into this many-sided subject.

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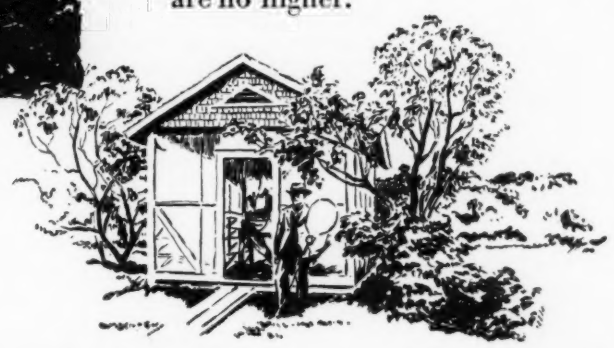

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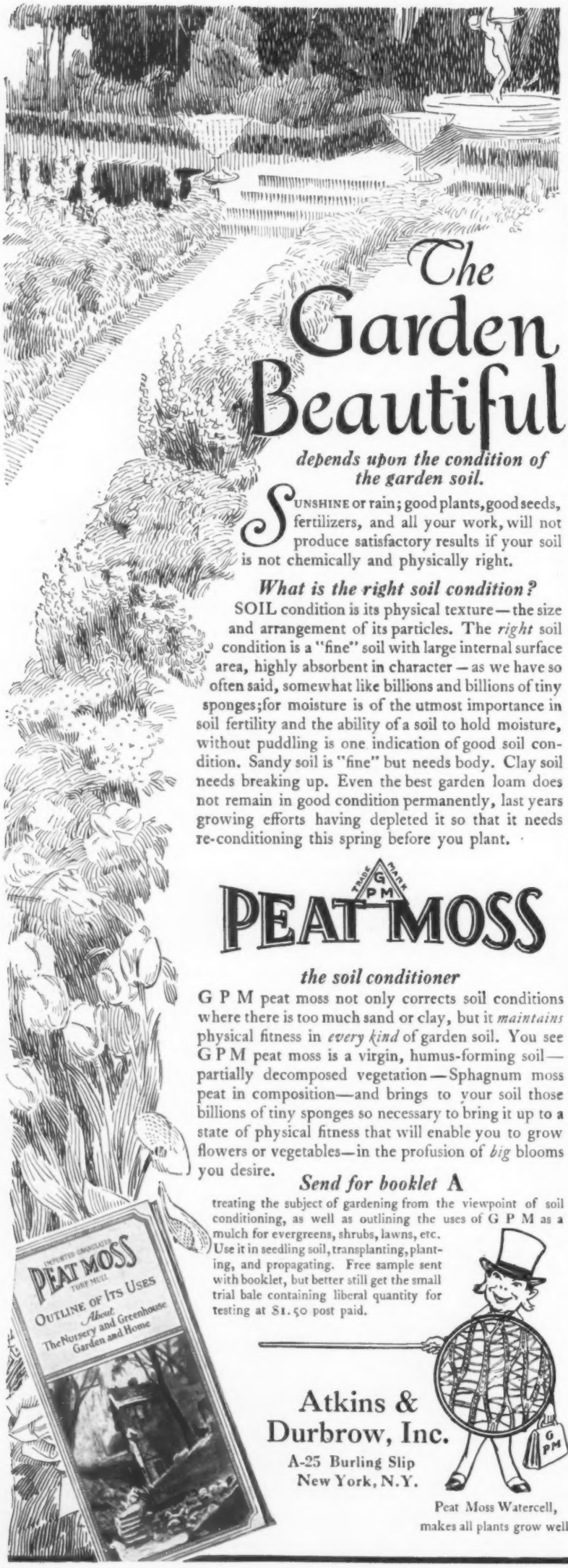

The Garden Beautiful

depends upon the condition of the garden soil.

SUNSHINE or rain; good plants, good seeds, fertilizers, and all your work, will not produce satisfactory results if your soil is not chemically and physically right.

What is the right soil condition?

SOIL condition is its physical texture—the size and arrangement of its particles. The *right* soil condition is a "fine" soil with large internal surface area, highly absorbent in character—as we have so often said, somewhat like billions and billions of tiny sponges; for moisture is of the utmost importance in soil fertility and the ability of a soil to hold moisture, without puddling is one indication of good soil condition. Sandy soil is "fine" but needs body. Clay soil needs breaking up. Even the best garden loam does not remain in good condition permanently, last years growing efforts having depleted it so that it needs re-conditioning this spring before you plant.

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G P M peat moss not only corrects soil conditions where there is too much sand or clay, but it *maintains* physical fitness in *every kind* of garden soil. You see G P M peat moss is a virgin, humus-forming soil—partially decomposed vegetation—Sphagnum moss peat in composition—and brings to your soil those billions of tiny sponges so necessary to bring it up to a state of physical fitness that will enable you to grow flowers or vegetables—in the profusion of *big* blooms you desire.

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treating the subject of gardening from the viewpoint of soil conditioning, as well as outlining the uses of G P M as a mulch for evergreens, shrubs, lawns, etc. Use it in seedling soil, transplanting, planting, and propagating. Free sample sent with booklet, but better still get the small trial bale containing liberal quantity for testing at $1.50 post paid.

Peat Moss Watercell, makes all plants grow well

Atkins & Durbrow, Inc.
A-25 Burling Slip
New York, N.Y.

NIGHT-SCENTED FLOWERS

(*Continued from page 210*)

foot across when fully expanded, dark brown without and rusty gold within, having the appearance of a great golden star, against which the masses of creamy petals gleam finely, and in turn provide a setting for the great number of recurved stamens at the heart. Probably no flower equals it in sheer magnificence.

NIGHT-SCENTED FLOWERS

TO SOW

Abronia fragrans
" *umbellata*
Stocks, Ten-week *(Matthiola)*
" Night-scented "
Petunia, white especially
Sweet Tobacco *(Nicotiana)*
Four o'clock, *(Mirabilis)*
Asperula azurea setosa
Oenothera odorata
" *triloba*
" *biennis*
" *selaginoides*
Schizopetalon walkeri
Silene noctiflora
" *vespertina*
" *nutans*
Datura ceratocaula
" *cornucopiae*
" *meteloides*
Ipomoea Bona-Nox

TO SET

Tuberose
Honeysuckle
Akebia quinata
Hesperis matronalis
Saponaria officinalis fl. pl.
Yuccas
Verbascum phlomoides
Asperula odorata
Oenothera teraxacifolia
" *speciosa*
" *caespitosa*
Lychnis vespertina
Lilium auratum
" *speciosum*
" *candidum*
Dianthus plumarius
Hesperis tristis
Lonicera heckrotti
Genista cinerea
Daphne lauriola (tender)
" *pontica* (tender)
Gladiolus tristis
Tabernaemontana coronaria fl. pl. (tender)

FOR GREENHOUSE OR WINDOW

Pelargonium triste
Cereus grandiflorus
Cestrum nocturnum
Nyctanthes arbor-tristis
Datura arborea (Angel's Trumpet)

THE GRAPE SITUATION

WHEN the Eighteenth Amendment was passed, it was felt that Grape growing would decline. Instead it has been the one fruit which has been planted relatively more heavily than perhaps any other.

Throughout the eastern and central States, American varieties such as Concord have been planted to supply local demand. In the southern States and into Texas other varieties have also been planted. European Grapes cannot be grown in the East unless they are grafted on American roots, due to the fact that the roots of European kinds are affected by the Phyloxera, a native root-louse. European Grapes may need some winter protection in places, but there is no reason why they should not be grown out-of-doors almost anywhere in the eastern States if these items are attended to.

In California, Grape planting went wild, and nearly 90% of the production now centers there. Some eight to ten years ago, grapes reached $190 a ton or 9½¢ a pound in California and planting did not stop until an excessive supply had been assured.

California Grapes were grown for three purposes: to eat fresh, for raisins and for wine, the bulk being of the latter type. These Grapes are shipped East in trays carried by refrigerator cars. The following figures show conditions in California:

In 1925, 1,912,000 tons of Grapes were produced, from which 200,000 tons of raisins were made (about 4 tons of fresh Grapes are used to make one ton of raisins), 76,066 cars of Grapes were shipped and 138,000 tons were left on the vines unharvested. The year 1926 saw 2,040,000 tons produced, from which 285,000 tons of raisins were made, 64,325 cars of Grapes shipped and about 150,000 left on the vines unharvested. Of 2,264,000 tons produced in 1927, 290,000 tons of raisins were made, 74,511 cars of Grapes were shipped, and about 142,000 tons were left on the vines. In 1928, 2,538,400 tons of Grapes were produced, 300,000 tons of raisins were made, 70,587 cars were shipped and about 153,000 tons were left unharvested on the vines.

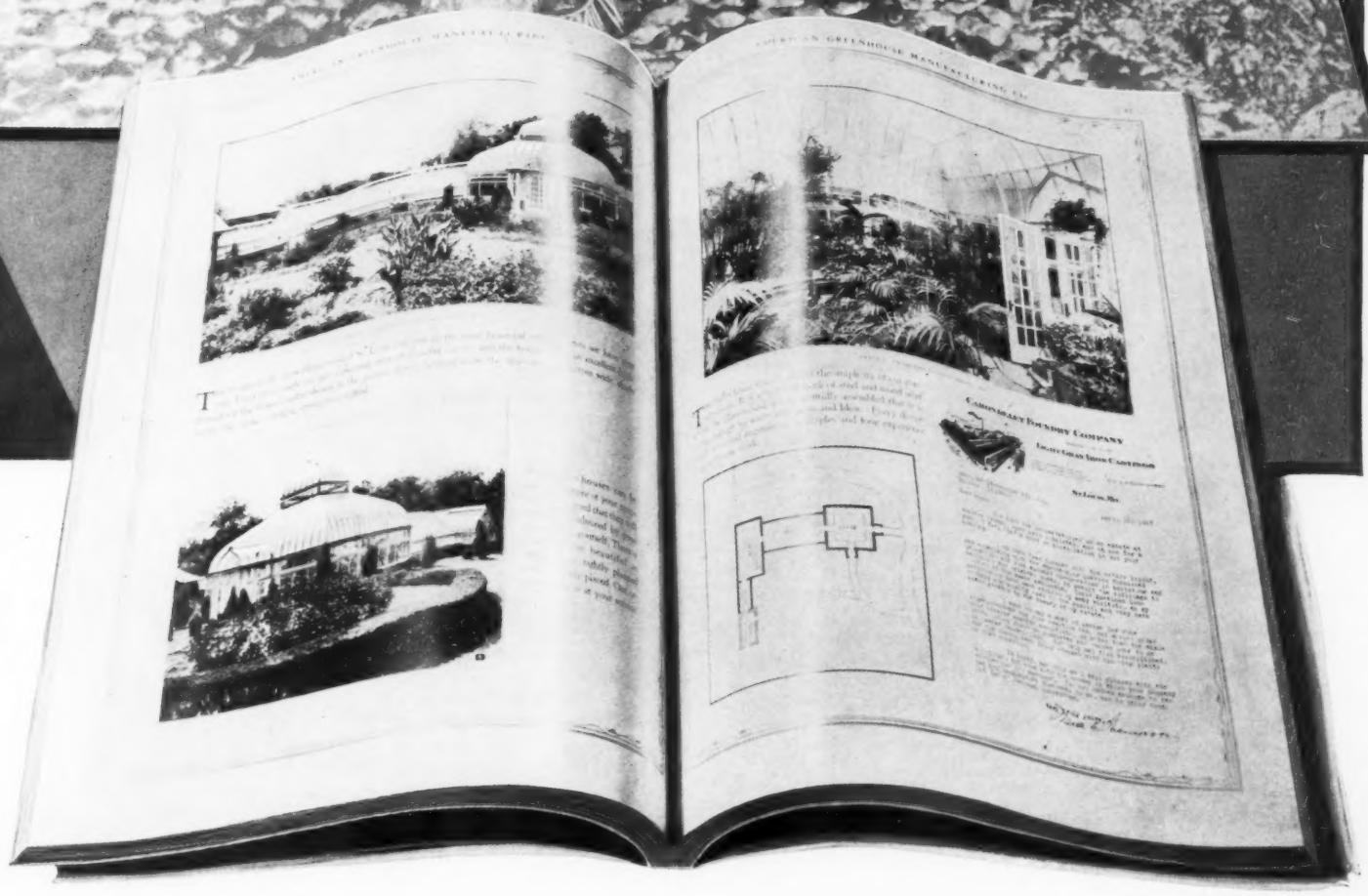
Now in California there are about 675,000 acres of Grapes in bearing. From 5 to 7% of the crop has been left unharvested and much of that shipped has been sold for freight charges or less and at times the raisins have been fed to cattle. Now the shipper must prepay or guarantee the freight on Grapes. In 1928 there was a carry-over of 150,000 tons of raisins and now a crop of 300,000 tons has been thrown on top of it. There is little hope in making more raisins.

The number of California vineyards in the hands of the banks, vineyards already foreclosed upon or subject to foreclosure, is appalling and there seems little hope that the coming season will be better than the last. Many vineyards should be pulled up but in this there is a general degree of courtesy being shown which is not remarkable considering the circumstances. Each one—those free from debt, those involved and the banks with the foreclosed properties—is waiting for the next man to begin. All agree that something must be done. Meanwhile unless we get pestilence, bugs, blights or something of the sort we may expect another overwhelming crop in 1929.

Samuel Fraser

If You Love Growing Things

Ask for-Write for-this Wonder Book of Year Round Gardens



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It is a mark of distinction to own such a house,—especially an AMERICAN, the "World's Finest Greenhouse". Here is a priceless possession, at surprisingly small cost. The initial expense is problably less than you have believed,—and can be paid out of income, if preferred. As for upkeep, your gardener might easily grow a surplus for sale to neighbors or dealers at a profit. . . . Just ask for "American Greenhouses", the largest and most complete book ever published on this subject.

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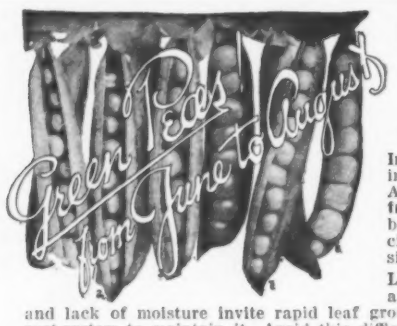

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Late planted peas are almost always a failure because midsummer heat and lack of moisture invite rapid leaf growth without providing an adequate root-system to maintain it. Avoid this difficulty by planting **ALL YOUR PEAS EARLY.**

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Schling's Pedigree Extra-Early—Height, 2½ feet. The earliest Pea grown.
Gradus, or Prosperity—Height, 3 feet. Pods as large as Telephone. Peas of delicious flavor.
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10 Exquisite Rarities that will delight the Connoisseur!

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Schling's New French Marigolds—Glorious—Rich velvety brown, blotched on brilliant velvety scarlet. A gem....Pkt. 75c
Schling's New Erysimum, Orange Beauty—Pale orange-yellow, wallflower-like spikes. Delightfully fragrant.....Pkt. 25c
Schling's New Giant Early Flowering Pansy, World Record—Flowers of immense size on long stems. In bloom from March to December.....Pkt. 25c
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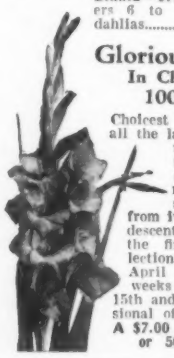

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Choicest Mixture—including all the latest and most beautiful varieties such as the lovely Primulinus or Orchid Gladioli, running a gamut of subtle pastel shades from ivory yellow to an iridescent bronze such as mark the finest nasturtium collections. Start planting April 25th and every 3 weeks thereafter to July 15th and enjoy a long processional of beautiful bloom.
A $7.00 Value for Only $4.00 or 50 bulbs for $2.25

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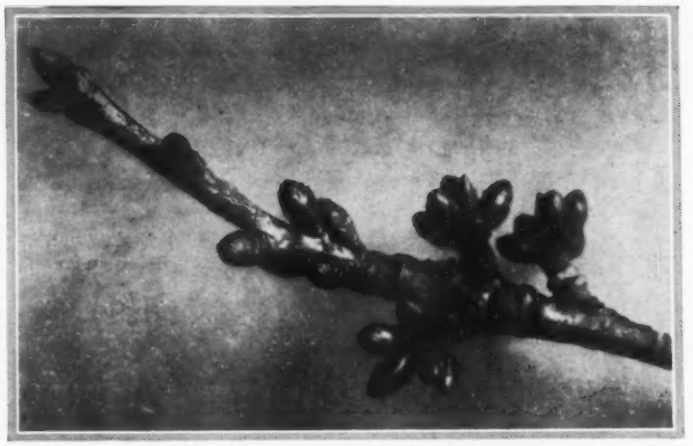

In normal seasons the Cherry buds begin to swell during April. The single buds will give leaves, and the clustered ones become flower buds

AS SPRING APPROACHES

ERNEST BADE

WITH the approach of spring the roots of trees again become active, moisture is absorbed in large quantities and is rushed to the resting buds, which swell and increase in size with incredible rapidity until they burst and cast off the protective winter scales, as is the case with the Willows, or retain them for a short time as do the Ash and Hickory.

All of these spring buds had already been developed in the fall. Wrapped in the protective scales, the immature leaves and flowers slept throughout the cold season. Then, when the warm spring sun bathes the buds, it has a comparatively easy time of it to awaken the sleeper and finish the work begun in the fall and paint it with new and bright colors.

The flower is nothing more than a modified leaf shoot used to propagate the species, that is, the flower was originally part of the foliage which, through the ages, has been slowly changed to its present characteristics.

The catkins of the Hazel are one of the first spring flowers to appear. They come as early as March and hang fully open from the bare, leafless twigs, giving up their pollen to be carried by vagrant breezes and ultimately either destroyed or brought to the pistil of a female flower which it fertilizes. The short and thick female flowers resemble buds and from them protrude purple, filiform pistils.

Later, the crowns of the Maple become tinged with red; like little points of flame the thick clusters of flowers shine in the tree-tops, seeming to cover the crown with a gentle veil of fire. Twigs of Dogwood appear as if covered with snow as their white sepals, immense in size and surrounding the tiny yellow clusters of flowers, shine in the sunlight. Still more charming are the flowers of the Weigelia, gleaming as if they had imprisoned the red of the sunset's glow. The large tulip-like buds of Magnolia appear still earlier. No leaf is as yet upon the tree and still it is covered with flowers.

Simple, green, scale-like flowers are formed on many of the earliest of flowering trees, far too early to show all of their amazing charm in form and color to a reawakening world. They cannot, as yet, depend upon insect visits to pollenate their flowers. Spring winds accomplish this process.

After the period of flowering of the earliest of plants is over, life quickens in the leafy buds. Their win-

(*Continued on page* 218)

On the Red Maple (Acer rubrum) spring flowers are followed by winged seeds in thick clusters. In blossom this is the showiest of the Maples

"Bruno"- he needs no invitation, and how he does love nice lawns
"Hungry Bess"- she dotes on flowerbeds and newly seeded gardens
Flivvering Picnickers"- YOUR grounds are THEIR public property
"The Peck's Bad Boys"- are not really bad, but they make a lot of trouble

Do they enjoy YOUR hospitality, too?

Anchor Chain Link Estate Fence

VISITORS like these have never read "Emily Post." They would not know R.S.V.P. if they chanced to meet it. To them, unenclosed property is an engraved invitation.

You do not need to extend your hospitality to "flivvering picnickers," neighborhood animals, and other trespassers. A trim and strong Anchor Fence politely, but very firmly says "not at home" to these uninvited visitors...guarantees you privacy, and protects your carefully kept grounds.

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SOMEWHERE in its journey, the happy garden-path leads to a pedestal'd sundial or a birdbath, a cool gray table out under a drift of apple blossoms, or an urn spilling over with ivy vines. . . . Select such shapes in Weller Graystone—and you have a mellow-toned pottery, more softly glistening than marble, with the glamour that marble has when seen under moonlight. Graystone Pottery is like the ancient art of Rome or Greece. It puts vitality into a garden—is strong through rain or sleet—is more reasonably priced than you expect. . . . Besides Graystone for gardens, Weller makes bowls, candlesticks—a vast variety of decorative pottery—in intensely shining colors. Write for free illustrated folders. Address The Department of Decorative Arts, The Weller Potteries, Zanesville, Ohio—*Potters since* 1872.

WELLER POTTERY

HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 208)

with the Serpent's Tongue," we read of Anne Royall, anti-Masonic agitation, and journalism in the 40's. We must quote from it a striking specimen of repertorial initiative:

"There is, for example, the famous instance of her interviewing John Quincy Adams when that President was as Nature made him. One early morning he left the White House and slipped into the Potomac for a nice, quiet, little swim. In the manner of small boys he left his clothes on the bank. Stroking around, he chanced to look up, and there comfortably seated on his clothes was Mrs. Royall. Several times, she shouted, she had been at the White House to get his opinion of the United States Bank and had been refused an audience. Pencil in hand, she was now ready for the interview. When he gave it to her he could have his clothes, not before. Keeping his head above water as best he could, the President of the United States capitulated to the exigencies of the occasion."

The chapter called "The Madonna in Bustles" tells of Mrs. Hale's forty-seven years of editorial work on *Godey's Lady's Book* and her great influence on the morals and styles of America. Think of the diligence in searching more than 600 old magazines for data for this single chapter! You get this sense of thoroughness throughout the entire work, but the delightful humor and whimsicality carry you along as blithely as if the writer were making it all up out of his head. Notes there are, and useful ones at that; an astounding Bibliography of seven full pages; but while you read about the "Two Sweet Little Demons" you forget such fundamental essentials, for "Margaret and Katherine Fox, on Investigating Mysterious Noises in their Bedroom, Happen on the Beginnings of Spiritualism in America;" and in the last chapter—we wish there were more—"La Belle Rebelle—the Virgin Spy, Belle Boyd, Confounds Her Enemies in War and Love and Becomes the Jeanne d'Arc of Confederate Maidens, Whilst Still Remaining a Pretty Little Exaggerator." G. G. G.

DRAWING WITH PEN AND INK. By Arthur L. Guptill. New York: Pencil Points Press Inc.

THIS book will form a valuable addition to the libraries of all who use the medium of pen and ink, whether they be students of architecture, illustration, landscape architecture; or those who practise these arts and wish to have a reference book on pen and ink to which to turn. It is an admirable book, beautifully illustrated by a host of present-day masters of this craft. All types of work are shown. There are the comic drawings of John Held Jr. and Charles Dana Gibson, those apparently so simple things that no one save a genius can produce. There are architectural renderings by Bertram C. Goodhue, Jonathan Ring, Verna Cook Salomonsky and others, and there are reproductions of magazine and book illustrations by such widely differing masters as Willy Pogany and Thomas Fogarty.

The text, which has been amplified from a series of lectures by the author, deals with the subject comprehensively from the most elementary to its most complicated phases. The value of the text is further enhanced by incidental marginal sketches by the author illustrating the various matters discussed and making an already lucid style particularly clear and readable.

The aim of the book, says the author in his preface, is "to offer practical instruction in the art of pen drawing rather than a statement of facts concerning its history or a discussion of the relative merits of the work of its followers." This has been accomplished. The various chapters beginning with one on drawing materials lead logically, step by step, through tone building, value study, outline, light and shade, to life drawing, principles of composition, the representation of trees, buildings, interiors, and finally to the combination of pen and ink with such other mediums as crayon and wash. Further than this there is a discussion of methods of reproduction and three final chapters dealing with meeting the advertiser's needs, book and magazine illustration and other illustrative problems. H. B. R.

THE PERIOD FURNITURE HANDBOOK. By Mr. and Mrs. G. Glen Gould. New York: Dodd, Mead & Company.

"WHAT is a *bonheur du jour?*" says the student of the school of interior decoration.

"Let me see, did they use *encoignures* in Louis XVI's time as well as in Louis XV's?" hesitates the experienced decorator.

"Who was Marot, and what did he know about furniture anyway?" questions the uninitiated.

"What on earth is the style Churrigueresco?" the housewife asks herself.

The Period Furniture Handbook answers clearly all questions for the beginner and immediately confirms the recollection of the experienced. Indeed, to the trade, the information as to names of pieces and their proper spelling alone is invaluable.

There are 23 chapters in the book, beginning with the Gothic and coming down through the Italian Renaissance, Spanish, French—even French Provincial, through the English and American periods to the Victorian, which is included at some length. A very complete glossary of the pieces of each period is followed by a standardized list of the characteristics of each style, so that any one can easily tell the sort of pieces which should be appropriately used in any period room. This is very valuable to those who are interested in doing their own furnishing and re-furnishing, as well as essential to the interior decorator, whether a beginner or not, for with its remarkable index of 22 pages it is a ready book of reference.

Any one will welcome this handbook who wants a really *practical* book on period furniture. We recommend it for their salesmen to all the "efficiency" heads of furniture and department stores. Salesmen must be in-

(*Continued on page* 228)

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House & Garden's Second Book of Gardens is the best cure for Americanitis that ever got itself between covers. . . . Hundreds and hundreds of gardens, all blooming softly, gayly, eagerly, fragrantly . . . little ones the size of your heart and a slim purse . . . gorgeous big ones that make you feel like Adam and Eve and God, just to look at them.

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Let Your Hardy Garden *Fool* April Fool

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That Hardy Garden and Rock Plant Catalog of ours is so much more than a catalog. It's looked on as a sure enough Hardy Plant guide. It lists each year all the tested worthwhile novelties. Send for it.

FOOL it, by this time planting only Wayside Gardens' two year old field clumps. Plants that have proved their mettle, right out in the fields, by coming through two winters with flying colors.

You ask: "How can I know that I am surely getting only your two year field grown plants?"

Well, our reputation as America's best hardy plantsmen has been built that way. We absolutely refuse to sell any, that are not field grown and at least two years old.

Great month this to plant them. Send for catalog. Month of May will be a little late to plant some of them, especially certain of the rock garden ones. But it's not too late for lots of them. So that means an early ordering.

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Reg. U.S. Pat. Off.

E. H. Schultz, *Pres.* — Mentor, Ohio — J. J. Grullemans, *Sec'y-Treas.*

A Water Lily Pool for Every Garden

Colorful—Fragrant—Beautiful

Many have the mistaken idea that the beauty and joy of a Water Lily Pool are only for those who have large estates. Some of the prettiest Water Lily Pools are located in small gardens. Beautiful effects are obtained with a simple sunken-tub pool, surrounded by rocks and aquatic plants. Water Lilies are the most beautiful and fascinating of all flowers, and also the easiest to care for. No hoeing, weeding or watering required.

Complete Small Pool Collection . . . $10

3 Water Lilies, pink, blue, yellow; 20 aquatic plants. 12 Goldfishes; 2 Calico Fishes; Collection of snails, tadpoles and other scavengers to keep pool clean.

Catalog, illustrated in colors, sent FREE

It shows how you may enjoy a Water Lily Pool in your own garden this spring; tells how to build a pool, inexpensively; how to plant a tub pool; describes the fascinating yet simple culture of Water Lilies, Aquatic Plants and Ornamental Fishes. Write TODAY for your free copy.

7 Plants for Your Aquarium, $1.10

Seven interesting varieties, postpaid, $1.10. Other water-plants, ornamental fishes and supplies described in catalog.

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FLOWERING TREES

FOR PARK PLANTINGS

MANY well-to-do public-spirited citizens have provided funds, in their several cities, for plantings of flowering trees, notably—Mr. Robert Oakman, who is planting a nine-mile boulevard of flowering trees, in Detroit, and Mr. Samuel Moffitt, of New York, who made a very generous donation to the City of St. Louis, both realizing that plantings of this kind will bring fame to their home cities and thousands of visitors from the surrounding territory.

It is a well-known fact, that many thousands of excursionists visit Washington during the Cherry Blossom Season, and that the railroads entering that City advertise the "Cherry Blossom Time" for several weeks in the daily papers of the surrounding country, Philadelphia included. So great is the profusion of bloom, that from a distance, the trees resemble drifts of pink snow. In years to come, Fairmount Park, Philadelphia, and Druid Hill Park, at Baltimore, will attract their share of admiration, because of plantings more recently made.

Flowering Trees lend themselves particularly well to plantings in Parks, Public Grounds, and large Estates, since nothing in the field of Horticulture offers such spectacular effects, and few trees require less care. Mass Plantings are always effective, whether the grove includes a half dozen trees or covers several acres. Chinese Flowering Crabs are even hardier and more colorful than the Japanese Cherries; either of them may be successfully grown without special preparation, almost anywhere in the United States.

Our book "Flowering Trees of the Orient" supplies valuable information about Flowering Trees, and contains a list of Public Grounds which have secured these Trees from this Nursery. Flowering Cherries, Crabs, Peaches, Plums, and other specialties are described and illustrated. A copy, free upon request.

921 MONTGOMERY AVENUE, NARBERTH, PENNA.

Among the showiest of the flowering fruits is the Plum tree. Its flowers are pure white and abundantly borne. This picture shows well the pollen heads on the stamens

AS SPRING APPROACHES

(*Continued from page* 214)

tery brown slowly changes to a green; suddenly they burst open and the imprisoned leaf masses emerge, swelling and elongating as they reach out towards the sun. Of the berries the first to develop their leaves are the Gooseberries, these are followed by Currants and Raspberries.

The spindle-like buds of the Horse-chestnut are thick and gleam in their varnish of resin. At last the scales open, fall back and break off. One after the other, the leaves, bedded in wool, emerge. They are still folded together and hang limply. Soon the woolly fur is cast off and the leaves stretch out proudly and joyously. The leaves are on short shoots opposite each other and only a few pairs are present; in the upper crown, at least, they are plentifully provided with large showy, panicled flowers.

The terminal buds of the Hickory are thick and swollen. The winter scales have increased in size and are now a light yellowish brown. Twigs hold them upright as candles in a holder, so that the warming sun can bathe them on all sides and provide even developments.

Oak, Basswood and Sycamore are not, as yet, affected by the breath of spring. Bare and naked they lift their branches high among the greening shoots of other trees. Even the conifers are laggards and still carry the bronze colored needles of winter. But soon they too will be awakened to a new life as their buds begin to vibrate with vigor.

When the trees begin to flower, spring is in its glory. The fruit trees are covered with a veil of white, like the snow of mid-winter for their profusion of flowers is enormous. Such country charm can hardly be realized by the city dweller. The Apple tree's

(*Continued on page* 226)

With spring the catkins of the Hazel open up to allow myriads of small flowers to bloom. All winter they have remained dormant

Talisman

The New Gold Medal Rose

Growing Plants for Outdoor Culture in 4½ inch pots

This is the most outstanding Rose of recent introduction. The plant is extremely vigorous and is highly resistant to fungous troubles. All the summer, through to frost, it produces an abundance of blooms that are sweetly fragrant and truly double; and the color is marvelous indeed. Imagine the beautiful blending of vivid pink, orange and glistening gold all in one flower!—this is Talisman, and these wonderful colors are retained under all conditions without fading.

The plants we offer were *grafted* on Multiflora Japonica stock, in the spring of 1928, which is considered by Rose authorities to be the best method of propagating pot-grown Roses for outdoor planting.

These plants have been growing for a full year in pots and in consequence their roots are well balled and shapely. They should not be confused with ordinary, open-ground, *budded* plants, lifted from the field and potted just prior to shipment.

Strong Pot-grown Plants (4½ inch), Ready May 1st

$2.50 each, $25.00 per dozen

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American Rose Society's Gold Medal, National Flower Show, Louisville, 1928.
President Coolidge Horticultural Gold Medal, New York, 1928.
Gold Medal, Philadelphia Flower Festival, 1928.
Gold Medal, International Flower Show, New York, 1928.

Stumpp & Walter Co

30-32 Barclay Street New York City

Farms and Testing Gardens—Farmingdale and Islip, L. I.
Branch Stores in Newark, N. J., White Plains, N. Y., Baltimore, Md.

GROWERS of Roses under glass will find TALISMAN the ideal variety for them also. Price on application for grafted stock, 2¼-inch pots, suitable for greenhouse culture.

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Tree Bouquets—

with Flowering Crabs

IN the spring time Flowering Crabs literally burst into bloom. Every limb is covered with hundreds of pink and white flowers; each tree is a complete bouquet. These plants fit excellently in any garden plan. Use them singly, or as hedge plants; and mass them with flowering plants for gorgeous color effects. A number of varieties and sizes, together with an unusual collection of fine Evergreens are listed in our catalog, which will be mailed at your request.

The Hoyt Nurseries

New Canaan, Connecticut

Always Buy Good *Nursery Stock*

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Ideal Power Lawn Mowers have been in use for more than ten years. Their economy and ability to do a good cutting job have been *proved.*

The simple Ideal engine asks little attention. The mower construction is so strong that repair costs seldom amount to anything.

Four sizes: two, roller type—two, wheel type.

Write today for catalogue of all models and illustrating a number of estate lawns that are kept smooth and trim by "Ideals".

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Make child's play of hedge trimming—

WISS HEDGE SHEARS

cut easily...

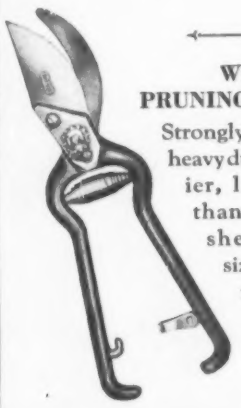
OPERATING on a new principle, Wiss hedge shears cut faster, easier and with greater comfort...

The lower blade has a serrated, saw-tooth edge that grips twigs and branches, and holds them fast, while the knife-edged upper blade cuts them off clean. There is no tendency to push branches forward in bunches, and no jerking "chop" "chop." The action is smooth and even—the blades cut clean—and that means you can do more work, in less time, and with less fatigue.

When you take these shears in your hands you'll notice their perfect balance. They don't feel heavy. Most of the weight lies close to your body, not out in the blades.

Other features are unbreakable forged steel handles, comfortable wood grips, a sturdy over-size bolt, and perfect smooth-running adjustment. They are made by WISS of Newark, N. J.—*the world's largest manufacturers of fine scissors and shears.*

On sale wherever garden cutlery is sold, $2.75 to $4.00.



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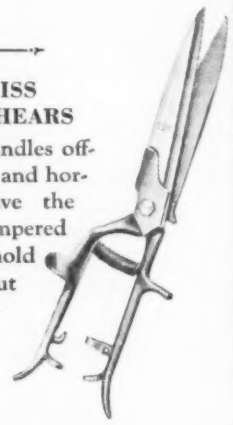
Strongly built for heavy duty. Cut easier, last longer than ordinary shears. Nine sizes and patterns. $1.50 to $4.25.

NEW WISS GRASS SHEARS

Improved handles offset vertically and horizontally, save the knuckles. Tempered steel blades hold their edge—cut like fine scissors. $1.50.



J. WISS & SONS CO., 33 LITTLETON AVENUE, NEWARK, N. J.

THE REAL STORY OF CLEMATIS

P. M. KOSTER

THERE are very few climbing plants more beautiful and more useful than Clematis—and to add in the same breath, how little they are used in this country! There is not a garden where there is no place for them; they should be planted near every trellis, every porch, every garage; every old tree stump should be covered with them; they should droop down over rockwork, climb up all kinds of supports. In many gardens many pergolas would be greatly improved if Clematis were planted instead of Climbing Roses which only flower a relatively short time in the spring. Intelligent planting of Clematis will secure flowers from early spring until frost puts a stop to all outside flowers, reminding all plants that it is time to rest, to accumulate strength for a gorgeous performance in three acts: Spring, Summer and Autumn.

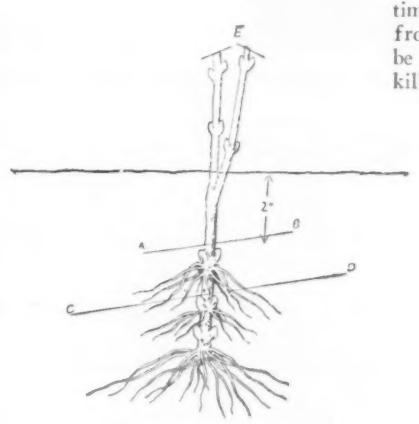
Clematis have been introduced from all parts of the globe: from Southern Europe and California, Northern Africa, Mexico and China. The climate in these countries indicates that Clematis are thankful for a warm, protected location. Von Siebold, Thunberg and Fortune brought them from Japan; Jackman, Cripps, Noble, Lemoine and many others obtained splendid new varieties through cross-hybridization.

It is especially important that Clematis should be planted right. They are thankful for a rich, loose soil easily prepared anywhere by adding to the natural soil decayed manure and, if the soil is stiff, a good share of peat moss or humus. It is essential to make the planting hole very much larger and deeper than needed for the size of the roots.

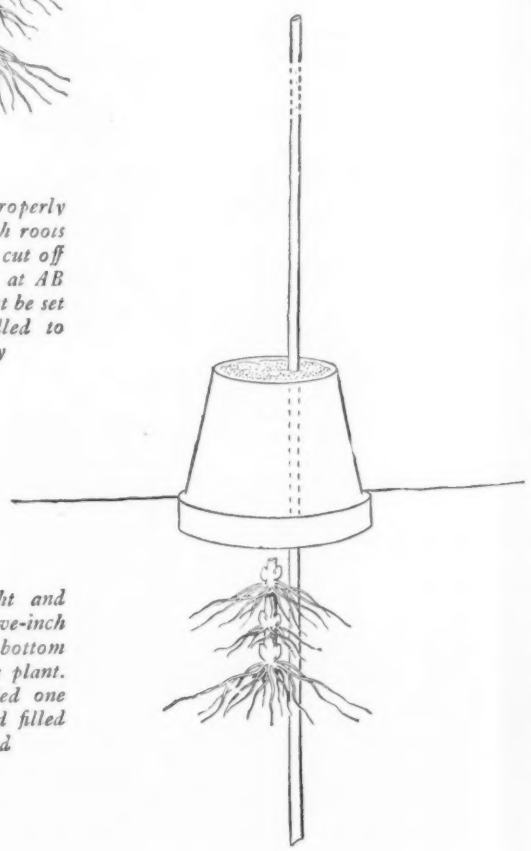
Loose soil around a plant enables the rain to penetrate the soil and reach the roots instead of running away from the roots. The deep hole, filled up to the right height with good soil before putting in the plant, provides the drainage without which no plant will live. Besides, a deep hole makes possible capillary action—the law of Nature which brings water from the bottom to the surface.

Simple? Yes, but doubtless many readers have tried again and again to plant Clematis and met with little success. They did prepare the soil right, they did make large holes, they bought the plants of reliable nurserymen and paid a good price for them. And what was the result? They found that the plants started to grow fairly well, some of them even began to flower and then, two or three days later, the plants died, withering from the top down. Later in the season, sometimes, a new shoot would come up from the ground but it would only be a weak growth and the frost would kill it. Some would try again the

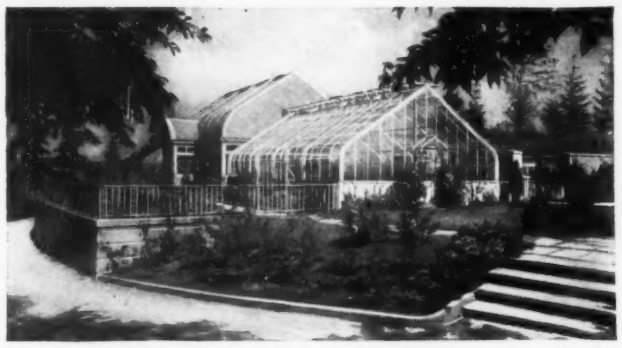
(*Continued on page 222*)



A Clematis planted properly at the right depth with roots spread correctly. Vines cut off at E wrong; stem cut at AB or CD right. Stake must be set before the hole is filled to avoid root injury



Clematis planted right and stake properly set. A five-inch flower pot with the bottom knocked out covers the plant. The pot must be buried one inch in the ground and filled up with fine sand



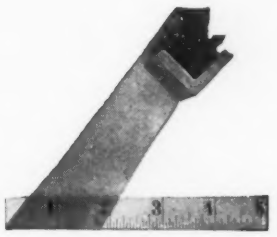
Lutton Solar V-Bar Greenhouse built for Walter O. Briggs on his estate at Bloomfield Hills, near Detroit, Michigan. Pitkin & Mott, Landscape Architects.

How Can Sunlight Grow Flowers

If You Persist in Keeping It Out?

Sunlight is the fundamental need of flowers. Without it they cannot grow—the more sun, the better flowers. This simple statement of fact has guided us in our greenhouse construction for almost thirty years. Because we appreciate the need of sunlight we have perfected the Solar V-Bar which casts less shadow than any other type of construction. We have studied the placing of purlins and gutters, we have perfected a fine ventilating system—in other words, we have achieved a greenhouse which *actually grows more and finer flowers.*

Our illustrated catalogue proves these statements in detail. Ask for it.



Notice the difference in the amount of shadow cast by the steel Lutton Solar V-Bar (above) and the ordinary wooden bar (below). We are the sole builders of this patented bar, which actually adds growing hours to every year.

WM. H. LUTTON COMPANY, INC.

E. A. Ward, *President*

257 Kearney Avenue **Jersey City, New Jersey**

A Shower When You Want It!

Protect the delicate and colorful subjects of your garden kingdom this year with a Double Rotary Sprinkler. Prolong the life and preserve the beauty of your flowers, lawns and shrubs. Sprinkles nature's way—like a gentle shower. It sprinkles in a circle, covering 5,000 square feet at maximum water pressure. Easy to adjust hose nozzle so it will sprinkle down to 15-foot circle. It is easily moved on its skid base. No attention is required because it is self-operating. Sturdily built of standardized parts. Bronze and steel gears run in bath of oil.

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Next Best to Rain.

TRY 10 DAYS

The Double Rotary Sprinkler is sold strictly on a money-back guarantee. Your purchase price will be refunded if you are not satisfied after 10 days trial. Price $12.50, anywhere in United States. Order from this ad or write for descriptive literature.

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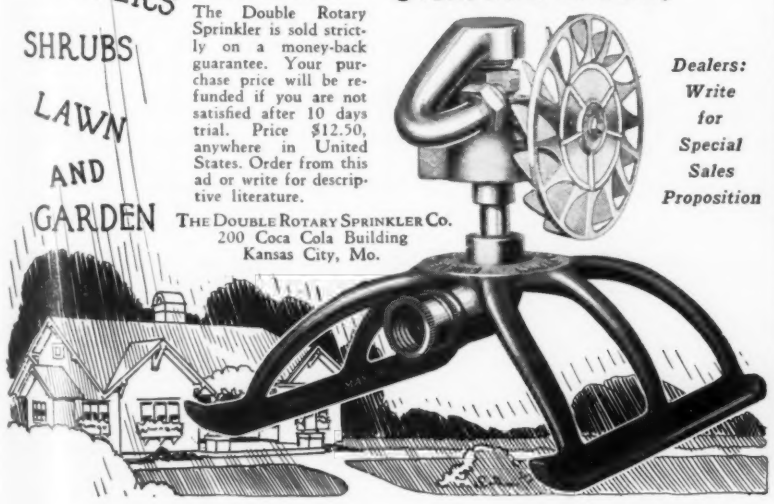


Dealers: Write for Special Sales Proposition

A Garden Full of Gladioli

The Most Popular of All Summer-Flowering Bulbous Plants

For a number of years we have been offering a collection of 50 Gladioli Bulbs and have sold millions of them, receiving numerous testimonials as to their merits. This year we are also offering a choice collection of named varieties for those who wish to plan their garden according to a color scheme. All bulbs produced under expert supervision on our own Farms.

Special Collection No. 1

For **Two Dollars** we will send **50 Bulbs** of our **Grand Prize Mixture,** which covers every conceivable shade in the Gladiolus kingdom.

Special Collection No. 2

For **Five Dollars** we will send **10 Bulbs each of 10 choice named varieties,** separately labeled, (100 Bulbs in all) of the following:

America, *Lavender-pink;* **Crimson Glow,** *Deep brilliant crimson;* **E. J. Shaylor,** *Rose-pink;* **Halley,** *Salmon-pink;* **Herada,** *Pure mauve;* **Mrs. Francis King,** *Vermilion;* **Mrs. Frank Pendleton,** *Deep salmon;* **Mrs. Dr. Norton,** *Cream and pink;* **Peace,** *Splendid white,* **Schwaben,** *Canary-yellow.*

Simple cultural directions in each package.

Order Your Bulbs Now, so as to have them to plant when you begin your garden. **Mail** your order with Check, Money Order, Cash or Stamps, mentioning this advertisement, and Bulbs will be sent prepaid to your home anywhere in the United States.

Write for our 1929 Spring Seed Annual

Stumpp & Walter Co

30-32 Barclay Street **New York City**

Farms and Testing Gardens—Farmingdale and Islip, L. I.

Branch Stores in **Newark, N. J., White Plains, N. Y., Baltimore, Md.**

END the DUST NUISANCE *Before It Begins!*

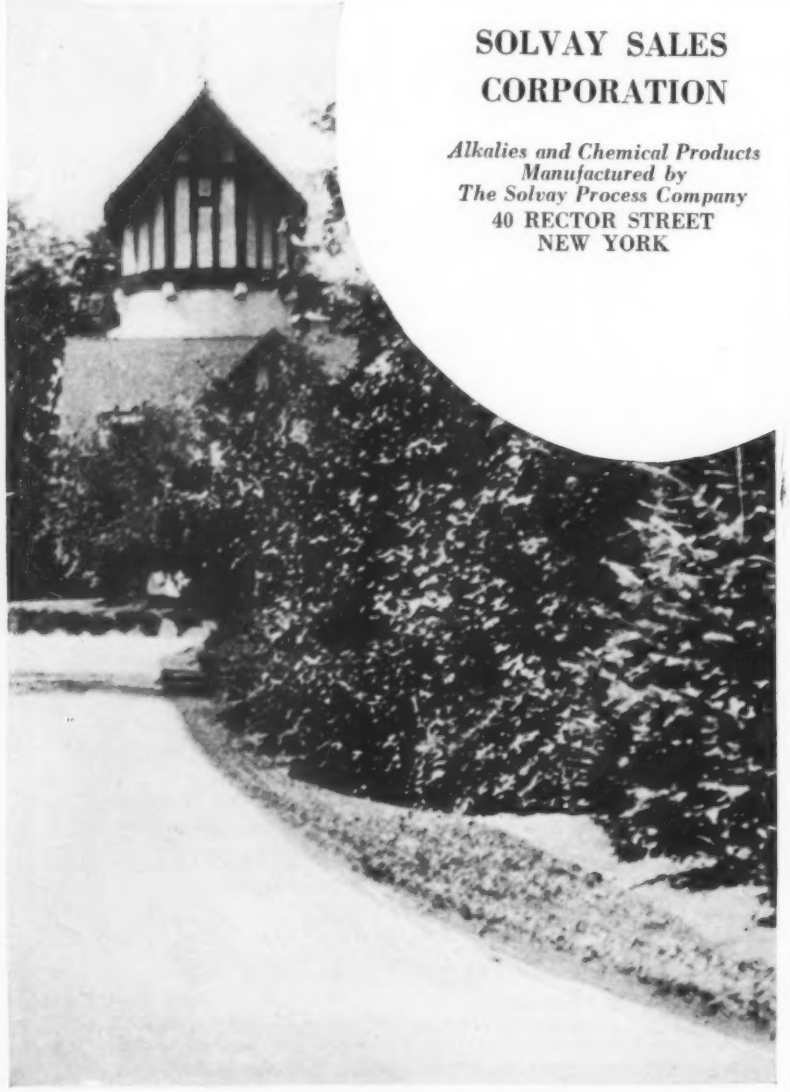
KEEP this outdoor season dustless. Right now order Solvay Calcium Chloride to apply on gravel walks, driveways, bridle paths, clay tennis courts and any surface from which dust is likely to arise.

Solvay Calcium Chloride prevents formation of dust and keeps surfaces in excellent condition. It is clean, white and odorless. Will not harm clothing, tires, car finishes, or horses' hoofs. Does not track or stain.

Write for booklet 1357

SOLVAY CALCIUM CHLORIDE

FLAKE 77%–80%
The Ideal Dust Layer and Surface Binder



SOLVAY SALES CORPORATION

Alkalies and Chemical Products Manufactured by The Solvay Process Company
40 RECTOR STREET
NEW YORK

THE REAL STORY OF CLEMATIS

(*Continued from page 220*)

next spring with the same results and, however they would love to have large flowering Clematis in their garden, they gave it up.

In my nursery in Holland I used to grow large-flowering Clematis by the tens of thousands. As one Englishman, visiting the nursery, once said, "Miles of Clematis". Large blocks of the purple Jackmani, the white Henryi, the red Ville de Lyon, the light blue Ramona, practically flowering from early summer till frost. The plants were all tied up to neat looking stakes about six feet high and many a time I cut off a plant five feet above the ground and brought home the top, loaded with flowers, for hall or dining room. The flowers made an unusual decoration and would keep very well in water.

Two or three times a week we went through the blocks of Clematis, cutting off the dying plants and pulling up the stakes to which they were tied. Where in the blocks did most of the plants die? And when? I found that most Clematis died at the edges of the blocks where the soil was just a little lower and that they died mostly after heavy rain showers.

Why did they die? No trace could be found of insects hurting the plants and they seemed perfectly healthy a day or two before the plants started to die. But suddenly they would perish —sturdy plants, five, six feet high with two or three vines. Sometimes one vine of a plant would die, the other remaining in perfect condition. As already said the plants died from the top, drying up entirely in the course of two or three days.

In cutting off the vines, I found that just below the ground they were alive. Furthermore, in the early stage of dying, two or three inches above ground the vine was not dead.

Looking one day through my microscope at the cross cut of a vine which was half dead, I found an eelworm, a nematode, very much alive and working hard to destroy the separation between two cells, evidently trying to work itself up in the stem. Since then, knowing when and where to look, I had no difficulty in finding eelworms in other vines.

A SERIOUS THREAT

Studying nematodes, I found that they live at the surfaces of moist soils, feeding on humus, but that they attack plants if they can enter into the tissues, which they can enter only if such tissues are not protected. Once into the tissues they feed on the sap of the plant and lay their eggs in the plant tissue. After a week the larvae appear and try to reach the soil again in order to attack other plants. There are five to six generations in one year.

I found in my literature that nematodes are moved from one plant to another by rain. This explained why so many Clematis were dying a couple of days after heavy showers at the edges of the blocks which were just a little lower than other places.

With this knowledge it was easy to understand why the Clematis died after growing well, even after they started to flower; they would grow until the crucial point was reached where the eelworms got the best of the plant—at the point where they had destroyed so many cells that the plant could not sustain itself any longer. Knowing the cause of the "disease" prevention was not difficult; it sifted down to growing a Clematis with the hard, outside bark of the vines intact, a bark not split up lengthwise, as Clematis are always received from the nurseries. The nurserymen are not to blame for this splitting of the bark. It is impossible to dig and handle a Clematis without the bark splitting.

If we look at a Clematis when received from a nursery, we find that the plant has several layers of roots; above every layer we find growing eyes. The plant has a top of one or two feet. This top always remains on the Clematis when planted and when the plant starts growing, it starts from the eyes *above the ground*, on a base all split as far down as AB in the drawing on page 220.

PRACTICAL PREVENTION

To come back to my nurseries, in the spring after I had discovered the nematodes I did not cut off the vines above the ground on the then one-year-old plants. Instead, I carefully scratched away the soil around the stem and cut off the vines just above the dormant eyes *in* the ground; consequently, entirely new shoots came out of the ground and were carefully tied to stakes as soon as a tie could be made. The laborers were told to keep their hoes away from the base of the plants so neither wind nor hoe could hurt the bark. As a result, in all our blocks, during the summer and fall, we did not have any diseased Clematis. It was a marvelous success and dozens of fellow nurserymen came to the nurseries to admire our fields. I was told by a scientist that the nematodes might not be the cause of the "disease", that they might be a "secondary". I could not contradict him but did grow healthy Clematis!

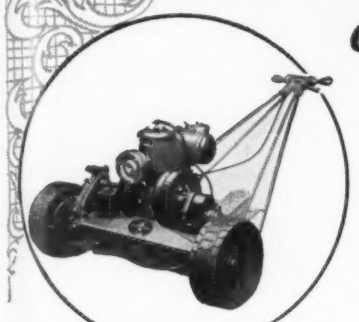
One of the sketches shows plainly how Clematis should be planted. If the plants received from the nurserymen are pot grown, carefully loosen up the ball, rather break some roots than leave them intertwined. It is necessary to put a small stake near the plants, even if they are set near trellises or pillars of porches, to tie them to until they are long enough to reach the permanent support. If you wish to protect the young shoots from being hurt by lawnmowers or scratching chickens or dogs, protect them with an inverted, bottomless pot filled with sand, as shown in the other sketch.

If for any reason the plant does not make strong shoots the first year, cut them off the next spring below the ground. If you have used the pot remove it, cut the vines back and replace the pot. The second year the plants, having made roots the preceding year, will grow vigorously and can be pruned later.

When the pots have been removed or the soil scratched away from around the plant you will find that one or two new layers of roots have

(*Continued on page 224*)

Now, Keep Your Lawn Free of Weeds and Dandelions!



Features of the Jacobsen 4-Acre Power Lawn Mower

This sturdy mower cuts a 24-inch swath at the rate of four acres a day. An automobile-type differential makes steering easy about flower beds, shrubs and other obstructions. The knives are sharpened by the mower's own power without removing the reel. Independent clutches control the traction and cutting units. A dependable, specially-built Jacobsen Motor furnishes ample power.

For moderately large lawns or lawns with numerous obstructions, the Jacobsen "Junior" 19-inch power mower is a favorite. It is known as "The quality small power mower."

6-29

Is the beauty of your lawn destroyed by dandelions, plantain, buckhorn, and common weeds? They are beyond the scope of your reel type mower, and digging and other tedious methods have little effect. Prominent gardeners and park superintendents everywhere have worried with the problem and at their suggestion, Jacobsen Manufacturing Company designed

The New Sickle-Bar Clipping Attachment

This new exclusive Jacobsen feature solves the weed problem as nothing else ever did. Most lawn pests are annuals. Keeping them clipped prevents their seeding. The Sickle-Bar Clipping attachment noses its way under the weeds and nips them off and the cutting reel finishes the job lawn height. There is nothing else like it. It is just the tool that gardeners have long waited for and attaches to their favorite power mower —the Jacobsen.

The Clipper operates independently of the regular cutting reel or at the same time. It is made of highest grade material—a typical Jacobsen product.

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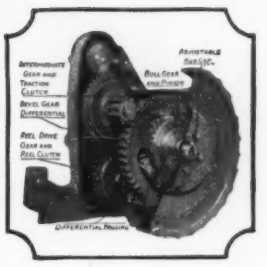
Write

for beautifully illustrated catalog—"Lawns Beautiful." Demonstrations on your own grounds without obligation.

Enclosed Gear Drive

The picture at the right shows the double housing cut away from the gears. The gears run in a bath of oil. Compare this construction with other mowers.



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Hammond's Slug-Shot

has been used for almost fifty years by amateur and professional gardeners. Awarded gold Medals for its efficiency at World's Fairs, and awarded glowing praise by gardeners everywhere.

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HAMMOND'S PAINT & SLUG-SHOT WORKS
BEACON, NEW YORK

"Cedarcraft" Fence Primitive

The Aristocrat of all Fencing

Pronounced by landscape architects to be the most beautiful fencing on the market.

MADE of whole round Michigan White Cedar posts, rails and pickets left in the Natural Bark. No other fence offers just that same blending effect with Nature's background, and the curved top of this Fence which is brought into relief by the soft silver grey tone of the sharp edged (not pointed) tops of the pickets presents a graceful appearance obtainable by no other means.

Produced in three designs, Under-curve, Over-curve and Alternate Over-curve and Under-curve sections, with several different type gates from which to choose. Height Under-curve sections, maximum 48 inches; minimum 39 inches. Height Over-curve sections, maximum 57 inches; minimum 49 inches.

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GREENBUSH, ALCONA CO., MICH.

PLEASE send me your free illustrated "Cedarcraft" Fencing Catalogue.

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GARDEN HOUSE
will lend character and completeness to your home surroundings

The possibilities for architectural adornment in extensive private gardens and public grounds, as well as in beautifying the yards and gardens of more modest homes, very often suggest the use of a pergola or garden house.

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AND GARDEN HOUSES WILL
BE SENT UPON REQUEST

Hartmann-Sanders has published a large, profusely illustrated booklet which offers countless suggestions to those who seek distinction in their home surroundings. It shows page after page of beautiful pergolas, garden houses, ornamental fences, garden entrances, seats, rose arbors, trellises, columns and garden accessories of all kinds. For the booklet, send 30 cents to Hartmann-Sanders Co., Factory and Showroom, 2165 Elston Ave., Chicago. Eastern Office and Showroom, Dept. P, 6 East 39th Street New York City.

HARTMANN-SANDERS
PERGOLAS ✦ COLONIAL ENTRANCES ✦ KOLL COLUMNS
ROSE ARBORS ✦ GARDEN EQUIPMENT

THE REAL STORY OF CLEMATIS

(*Continued from page* 222)

been made with eyes waiting to develop if they get a chance. Such opportunity comes when the top of the plant is entirely cut off or when the frost has killed the vines back to the ground. These are spare eyes like a spare tire on your automobile. They should be protected by giving a mulch at least four inches high of well rotted manure. Do not forget that the plants will show you their good will by producing hundreds of flowers all during the summer, but they expect a little attention which can be given with very little expense or trouble.

In a wet season, about midsummer, powdery mildew will sometimes appear, disfiguring the foliage with a grayish or whitish covering. It will not hurt the plant but it is unsightly. This mildew can be prevented by spraying with potassium sulphide. Start spraying before the mildew appears, before the foliage is ripe. Use one ounce of potassium sulphide in a small amount of water to form a paste; then mix the paste with two or three gallons of water and use immediately.

The list of good Clematis varieties which follows has been made up from half a dozen American nursery catalogs; all the sorts listed can be obtained in this country. There are other fine new varieties being grown in Europe that American nurserymen have not yet brought over.

In the beginning of this article I said that most varieties grown today are the result of cross-hybridization; in several instances it is hard to recognize the characteristics of the group from which they originate.

In several catalogs, however, particularly those issued by firms which grow large collections of Clematis, the different varieties are divided in groups: Jackmani, Lanuginosa, Florida, Viticella Group, etc. This seems to me impracticable; in order to enable readers to make an intelligent choice, I divide Clematis in two groups:

(a) Varieties with large flowers.
(b) Varieties with small flowers.

As the time for flowering and the way of pruning are different for different varieties, the names in the tabulation are given numbers referring to the following key:

1. Varieties marked 1 flower continuously from young, growing summer wood. In the spring the vines must be cut back as far as they have died; the thinnest vines must be cut out at the bottom.

2. The varieties marked 2 flower early in spring from the last year's wood and later in summer from the young growing summer wood. In the spring the vines must be cut halfway back or lower if the frost has killed them farther down.

3. The varieties marked 3 flower profusely in the summer with small blossoms; some die back entirely. They are practically perennial. Cut back to the ground.

LARGE FLOWERING VARIETIES

Key Number

2—Duchess of Edinburgh, very large double flower, white.
2—Fairy Queen, very large flower, pale flesh with a red bar in the center of each petal.
2—*Henryi* (Madame le Coultre), very large flower, creamy white; flowers very freely.
1—*Jackmani*, large flowers, deep violet purple, very free.
1—*Jackmani alba*, large white flowers, flowering mostly at the top of the vines. Very tall grower.
1—*Jackmani superba*, like Jackmani but a somewhat richer color.
2—John Gould Veitch, well shaped large flower, light blue.
2—La France, deep, rich, velvety-blue, not a tall grower.
1—Madame Baron Veillard, medium large flower, reddish-lilac.
1—Madame Edouard André, large flower, approaching red.
2—Mrs. James Bateman, medium-size flowers, pure white, brown anthers.
2—Ramona (*Sieboldia*) large, bright satiny blue flowers, fine foliage.
2—*Standishi*, large, well formed single flowers, bright satiny blue.
1—Ville de Lyon, large flower, one of the best reds, not a free grower.

SMALL FLOWERING VARIETIES

3—*Coccinea*, thick, bell shaped flowers, the outside vermilion, the inside yellow; grows about 6′ high.
3—*Davidiana*, deep lavender blue, grows about 2′ high.
3—*Erecta*, pure white flowers, very fragrant, grows 2′-3′ high.
3—*Integrifolia duranti*, porcelain blue, grows 2′ high.
3—M. Koster, light rosy lilac, very free, grows 6′-8′ high.
3—*Montana*, white flowers, shaped like an Anemone, very free.
3—*Montana rubens*, same as *Montana* but flowers are light pink. Both grow 10′-15′ high.
3—*Paniculata*, the well known, sweet-scented Clematis, produces a profusion of small, white flowers late in summer. Grows very high.
3—*Viticella crispa*, small bell-shaped flowers, white, shaded lilac; very fragrant.
3—*Viticella kermesina*, velvety carmine red, brown anthers.

Plant beautiful Pachysandra where grass won't grow

THE sylvan charm of many Philadelphia Main Line estates . . . the beauty of spacious Brookline grounds is enhanced by Pachysandra. A mantle of luxuriant green covers spots once bare . . . spots in deepest shade where no other plant will thrive.

From Japan came Pachysandra (pronounced Pakasandra) to beautify vast estates, cozy suburban bungalows. Under drooping evergreens, on rain-washed terraces, by driveways it will spread abundant, evergreen foliage 6 to 8 inches high.

Pachysandra conserves ground moisture . . . creates forest soil condition . . . aids in preserving and restoring aging trees. Leading landscape artists use and endorse it.

Due to quantity handling and special methods of culture I can supply large or small quantities at economical prices. Send for illustrated catalog. It gives many uses . . . directions for planting . . . prices.

Pachysandra is a plant, not a seed.

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Specialist in Pachysandra and other ground cover plants

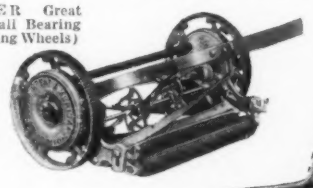
"Most Mowing Miles per Dollar"

"With lawn mowers", says the Old Gardener, "it's exactly the same as with auto tires. You never know how much they cost until they're worn out, because there's no prediction on the price tag about the mileage you'll get."

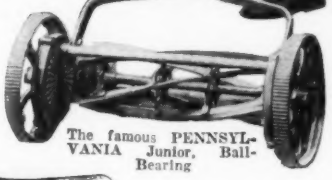
And, if you buy your lawn mower as most people buy tires, you'll let the famous "Old Gardener" sign in the window of a hardware or seed store guide you to the nationally known value represented by any PENNSYLVANIA Quality brand mower. They are all easy-pushing, long-lasting and *actually* self-sharpening, and they can always be identified by the easy-pushing STAYTITE Handle.

PENNSYLVANIA LAWN MOWER WORKS
1637 North 23rd Street **Philadelphia, Pa.**

The SUPER Great American, Ball Bearing (Roller Bearing Wheels)



Write for free booklet, "Expert Instructions on the Care of the Lawn"



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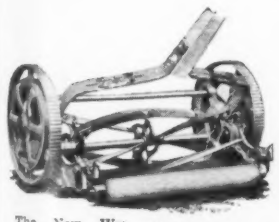

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Recommended by the Officers of The Garden Club of America.

1 quart $1.00 1 gallon $3.00 5 gallons $12.00 10 gallons $20.00

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Dreer's Timely Garden Topics

EST. 1838

Greater Rose Joys
The Dreer "Gold Medal Dozen" *of Newer Hardy Everblooming Hybrid Tea Roses*

With this "Gold Medal Dozen" Dreer's inaugurates a new service to give Rose connoisseurs the choicest novelties *at once*—not later! Here they are, every one tested and proved worthy.

12 Outstanding Novelties For $15

Dame Edith Helen. Brilliant soft pink.

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Lady Margaret Stewart. Deep sunflower yellow, splashed with orange-scarlet, reverse suffused carmine. $2.00 each.

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Mrs. A. R. Barraclough. Soft carmine-pink; base of petals yellow. $2.00 each.

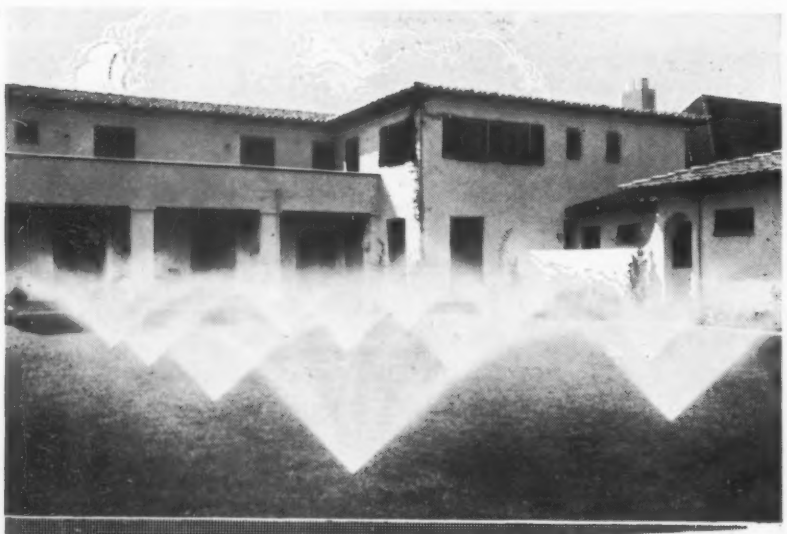
Ville de Paris (City of Paris.) Rich buttercup yellow. Double.

Prices, any of above, Strong, Two-Year-Old Plants, $1.50 each, unless quoted otherwise.

Special Offer We will supply one each of above "Gold Medal Dozen" (a $19.50 value), for *$15.00.* Most of the Roses offered above are illustrated in full color in the Dreer Garden Book. This also offers, on page 143, the famous "Dreer Dozen" collection at the popular price of $11.00. The Dreer Garden Book remains a dependable counsellor on all phases of gardening. Free, and please mention.

HENRY A. DREER

1306 Spring Garden Street **Philadelphia, Pa.**



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The end crowns the work! When a Thompson Concealed Lawn Sprinkling System has been specified you know that your architect has planned for your convenience.

You are guaranteed a greener lawn in shorter time—a perpetual saving of gardener hire and water bills—an elimination of further sprinkling expenditures.

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Thompson Lawn Sprinkling Systems crown the work and give to it that finishing touch so much desired.

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Please send me a copy of your booklet, *"The Lawn Beautiful"*.

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HG 434

INSURANCE *for the* HOME OWNER

(*Continued from page* 196)

or fire extinguishing fluid. It is therefore desirable that a small hand extinguisher be placed in each clothes-closet and other accessible places where the equipment be not unsightly. In cellars where rubbish is stored it is always advisable that fire pails be hung on hooks in close proximity to the storage bin as well as close to the place where the ashes are removed from the furnace.

On large estates it is ofttimes advisable to install a water tank, fire hydrants and labeled Underwriters' hose and couplings. Work of this sort can best be planned by competent insurance brokers who employ engineers qualified to install such systems as well as to train men into a fire brigade.

Having treated with the causes and safeguards which can be installed to reduce and eliminate fires, there is one other matter that the home-owner should give consideration in order that he be properly insured. Acquaint his insurance representative with full information concerning the title under which the deed is held, the nature of the occupancy of the building and any outbuildings (i.e., if the dwelling is to be used by more than one family, if it is to be used as a boarding house, if it is to be used as a doctor's or dentist's office); where the garage is located, if a part of the dwelling or a separate outbuilding, the maximum number of cars that can be accommodated; whether animals or valuable trees and shrubs are described to be insured. A competent insurance broker will discuss these matters with his clients, but the purchaser's attention is directed to the need of giving these matters consideration if he has not discussed them.

NOTE—This is the second of a series of articles by Mr. Tierney dealing with insurance for the home owner. Inquiries on insurance matters should be directed to House & Garden, 420 Lexington Ave., New York City.

ARBOR DAY FACTS AND FANCIES

(*Continued from page* 202)

forests and where gardens and parks flourish a stroll of an hour or two will quickly tell the tree lover just what thrives and what does not. One's eyes and common sense must in this case be the guide.

Do not plant trees simply because they are cheap and easily obtainable. Inquire first by looking around whether the type of tree will grow or flourish in the district. If it will not, such a tree is dear at any price, but the pity of it is that often as not twenty years must elapse before a verdict can be had. Twenty years of wasted effort is a heavy price to pay for ignorance even if begotten of enthusiasm. So far as New England is concerned Norway Spruce, English Oak and Scots Pine should not be planted, unless the passing moment suffices to please the fancy.

Plant native trees in preference to exotics wherever possible. In selecting and buying trees use the ordinary judgment that you would put into any everyday business transaction. Buying a pig in a bag is out of fashion today, except when buying trees. Barnum had some wise sayings, one of which is familiar to all and need not be repeated. Gold-bricks are not less numerous now than formerly. The superlative of liar is said to have something to do with one who makes holes in the ground. The very acme of foolishness is to plant trees blindly. Plant trees, but plant the right kind of trees. Plant the tree that will be the thing of beauty year in and year out for a century and more. Plant for posterity.

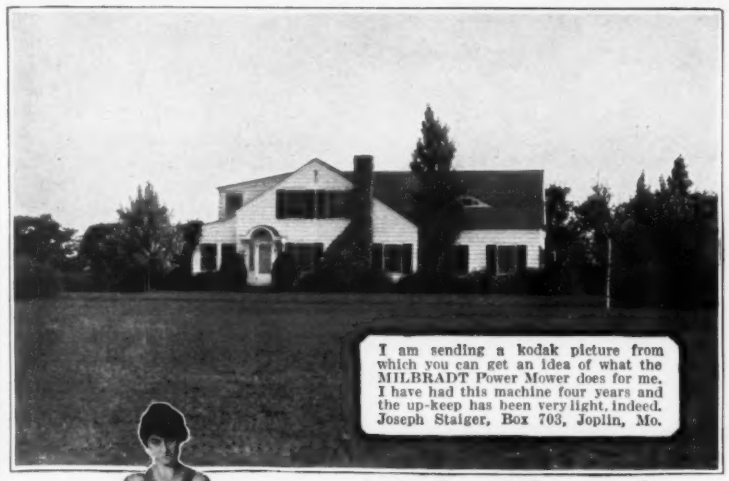
AS SPRING APPROACHES

(*Continued from page* 218)

broad crown is literally filled with blossoms. The Cherry trees are thickly clustered with white flowers; a reddish veil covers the Peach tree; white also are the flowers of Pear and Plum. Among all this profusion of flowers the bees work diligently, buzzing from flower to flower and filling their pockets with pollen. Such a fruit garden is a flowering paradise and he who has seen this magic of spring is properly amazed at the power and majesty of Nature when discovered in one of its more gracious moods.

At dusk when the sun is about to set and the clouds are fringed about with a purple haze, the thrush lifts up his head and liquid, golden notes of joyous melody fill the air.

MILBRADT POWER LAWN MOWERS


I am sending a kodak picture from which you can get an idea of what the MILBRADT Power Mower does for me. I have had this machine four years and the up-keep has been very light, indeed. Joseph Staiger, Box 703, Joplin, Mo.

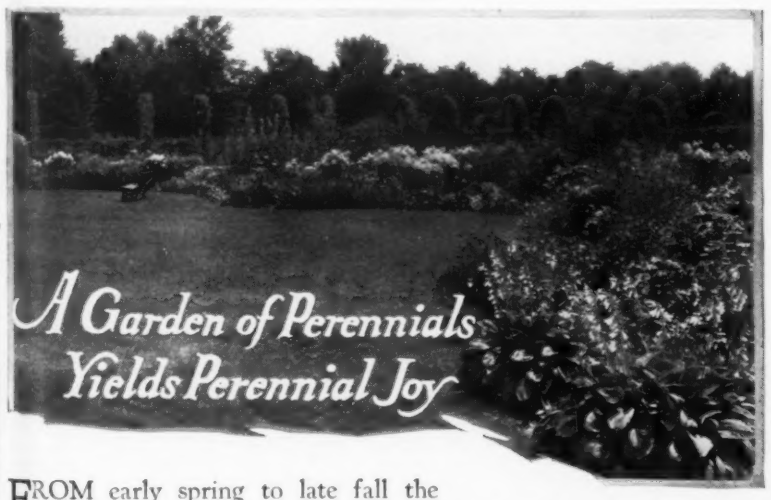
Make Play of Grass Cutting

They are so easy to operate, any one can run them. Trim closer around trees, shrubbery or flower beds than any other power mowers made. Cutting reel is engine driven and will cut through heaviest grass. Plenty of power to climb steepest hills. Engine very quiet in operation and easy to start. Two sizes—20 inches and 27 inches.

Illustrated catalog gives interesting details.

MILBRADT MANUFACTURING CO.

2419 N. Tenth St. *Established 1895* St. Louis, Mo.



FROM early spring to late fall the garden of perennials is gay with color; day after day flowers for cutting are at hand; year by year the plants should increase and grow more valuable.

A Hardy Perennial Border

Designed to give harmony of color and a succession of bloom. Tall varieties set at the back, with lower plants in front, the collections become doubly useful for placing along a fence, against the garage, or in a garden corner.

Border No. 1, 20 x 6 ft., 144 plants, 24 varieties **$20.00**
Border No. 2, 30 x 6 ft., 216 plants, 30 varieties **$30.00**
Border No. 3, 100 x 3 ft., 319 plants, 30 varieties **$50.00**

A BLUE-PRINT WITH EACH COLLECTION

to show exact planting of plants. We send the print at once, so you may study it before the plants arrive.

Horsford's Garden Annual lists plants according to wet, moist or dry soils; shows blooms month by month, and gives helpful advice to gardeners. We shall be pleased to send you a copy on request.

F. H. HORSFORD, CHARLOTTE, VERMONT

OXEYE BUDDLEIA MAGNIFICA

The Winter Hardy Variety

Every Lawn Should Have This Permanent Decoration

This is one of the most satisfactory and most admired shrubs wherever seen. Unlike nearly all other shrubs, it blooms profusely the Summer through—June till frost. Mrs. Ed. Hensel, Bloomington, Ill. wrote Sept. 24th, "I enclose photo of my Butterfly Bush. It has 72 blooms on it at one time. I got it of you 3 years ago." Mrs. Wm. Spencer, Benton Harbor, Mich., "Very pretty and certainly improved the appearance of our lawn." Mrs. McCullan, Waukegan, Ill., "Nothing any lovelier and I have everything from Spring till Fall." W. D. Allison, Jasper, Ala., "Prettiest I ever saw in flower. I would not take anything for mine." And hundreds of others.

FLOWERS 5 to 10 INCHES LONG

Try to imagine one of these bushes on your lawn, or a row of them, 4 to 6 feet high and nearly as wide, bearing dozens of beautiful violet-rose flower spikes, 5 to 10 inches long and 3 inches diameter at base; each floret with an orange centre and with the most delightful lilac fragrance. The easiest way to supply the home with lovely bouquets every day from June to frost.

BEAUTIFUL BUTTERFLIES

All day long the big and little Butterflies, with their bright colors and spots, hover around the flowers. No need to roam in the meadows to find butterflies. Plant this bush and they'll come to it. Succeeds everywhere.

EVERY FLOWER LOVER

is under obligation to plant one or more of these bushes, because that will do more to beautify America than any other one thing. And from such a small investment dividends of pleasures can be gathered for years.

NOTICE

with each shipment we will send instructions for planting and care to insure their permanency for years.

PRICE: **Strong plants . . . 30c; 4 for $1.00; doz. $2.50. Field grown bushes . . . 50c; 4 for $1.50; doz. $3.50.**

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is 89 per cent organic matter

Fully, finally and completely rotted and disintegrated leaves, twigs, branches, bark, wood and roots—containing 11 per cent ash, which provides the food value.

Fibrous root growth of an Evergreen

EVERY experienced gardener and every trained horticulturist knows that the root-feeding areas of trees, plants and shrubs must be properly conditioned with abundant organic matter to enable the roots to begin and carry on their food-collecting work without interruption during the active periods. Organic matter must be present or they cannot thrive.

To enable the fine, hairy, fibrous root tips to bore through the soil and search out the food the soil must be friable and porous. The 89 per cent organic WESTOVER LEAFMOLD-HUMUS abundantly supplies this essential.

To enable the boring tips or thimbles to work on the ash solvents, *constant and sufficient moisture must be held in the soil* to provide the solvency. WESTOVER LEAFMOLD-HUMUS *holds the moisture* and releases it on the demands of the root-ends intake valves. The leaching and drying out of moisture is prevented by the presence of WESTOVER LEAFMOLD-HUMUS in the root-feeding areas.

The friability and porous nature of WESTOVER LEAFMOLD-HUMUS incorporated in your soil also enables the air and gas to pass into the soil freely as demanded by the roots. The gardeners provide this feature in the soil by what they call "mulching"—which is the digging in and occasional stirring of organic matter. Use WESTOVER LEAFMOLD-HUMUS for mulching to keep it "open."

Sold by the cubic yard with just enough moisture to readily incorporate with your soil. Averages two yards to the ton

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Children, Pets,
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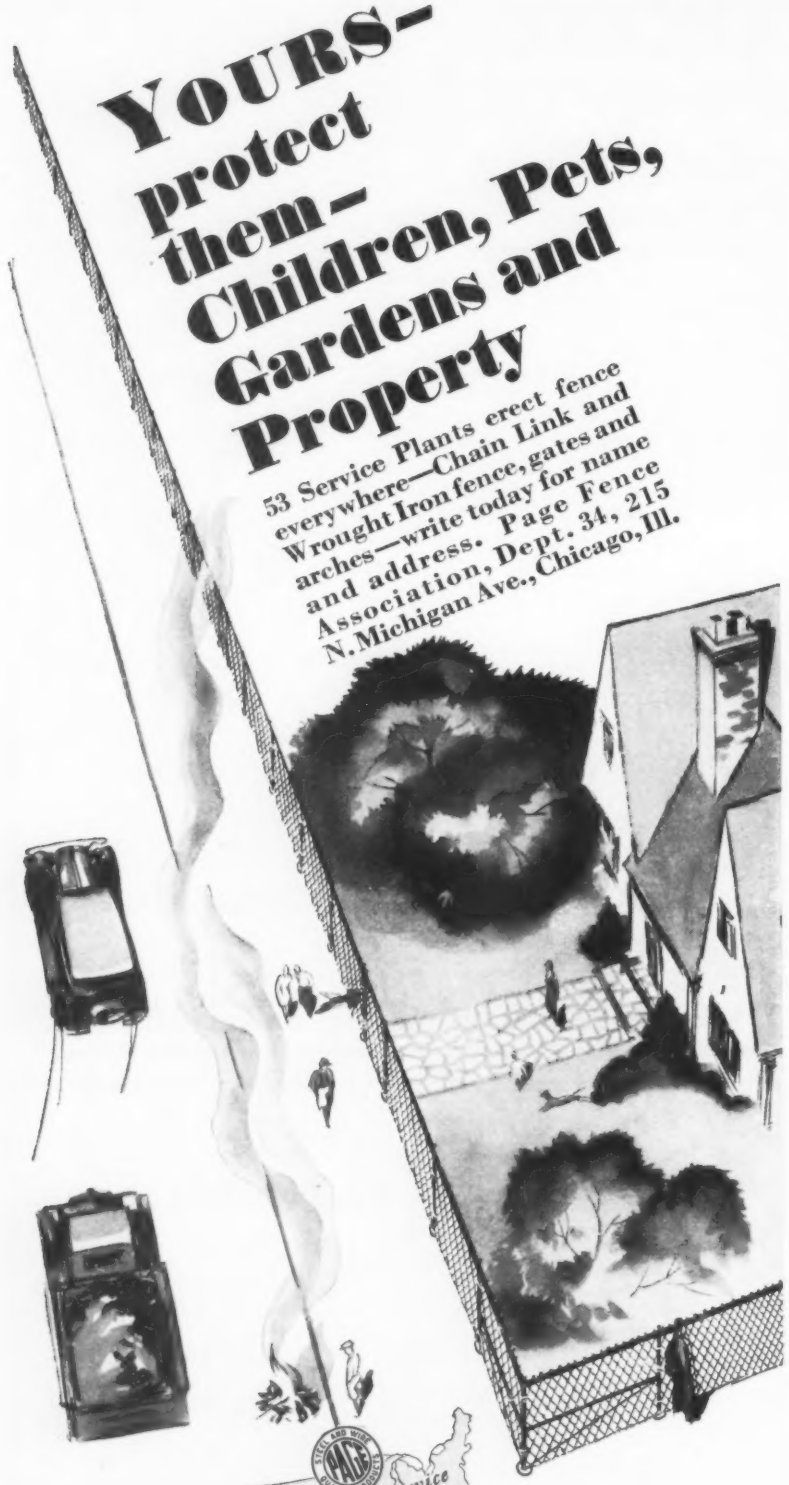

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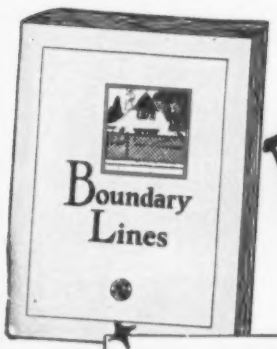

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HOUSE & GARDEN'S BOOKSHELF

(*Continued from page* 216)

formed about their merchandise to-day, and not answer a customer's inquiry as one did in a New York department store:

"Is that a Duncan Phyfe?" a woman inquired. With a superior smile, came the too ready answer:

"No, Madam, that is a sewing-table."

The book is illustrated with 23 half-tones, and 69 marginal drawings: details of feet, legs, arms, ornament, etc., found on pieces of the respective periods. Many a reader will be glad to see just what a bandy leg and a metal shoe look like, as illustrated in the margin of this book.

R. L. M.

THE COLLECTOR'S GUIDE TO FURNITURE DESIGNS (*English and American*). By Edward Wenham. New York: Collector's Press, Inc.

AS IN Macquoid's monumental dictionary of English furnishings, Mr. Wenham treats his subject under the headings of Chairs, Chests, etc., and notes very briefly the development of each article through the different period styles. This short introduction, in each case, is followed by a wealth of illustrative material most welcome even when definite attribution has been impossible, as is often the case, especially with the American pieces. It is important, first of all, that a collection of as many types as are available should be accumulated, and in so doing Mr. Wenham has rendered a distinct service to the subject of furniture design. It remains for more profound research to give us that definite apportioning of decades and even years, in the development of American design, which students of English furniture have already accomplished.

There are the astonishing number of 798 excellent illustrations in this work, 658 of which are confined to single pieces of furniture. Of the remaining 140, 92 are devoted to interiors, 12 to room paneling, 16 to doorways and overmantels, 13 to metal fittings, and 7 to decorative woods.

Mr. Wenham says, in his Introduction: "In preparing this book, I have had in view the efforts of my old friend." And he tells of this "collector-friend" who "added much to his store of knowledge of, as well as to his interest in, old furniture by tracing the development to the various articles used in our present-day homes. He explained that he had accomplished this by making sketches or obtaining photographs of examples of the different periods. Some of the pieces he had found in shops, when he would make a sketch; others he had seen in museums and of these he procured photographs."

Further to illustrate the "persistent relationship between the objects, that afford us comfort, and the architectural designs of our rooms, . . . it has been thought the pictures were a preferable medium, for which reason they have been used to the exclusion of text, such descriptive matter as has been deemed necessary accompanying the illustration to which it refers." These ample captions are most acceptable and informative, and we hope Mr. Wenham will collect his examples of English Provincial furniture of which he has been recently writing, and give us equally long captions with each piece.

G. G. G.

THE STUDY OF INTERIOR DECORATION. By Alice and Bettina Jackson. Garden City, New York: Doubleday, Doran & Co.

EVERY book on Interior Decoration is welcome to-day, treated from whatever angle, whether from a single viewpoint—as of Furniture, Lighting Fixtures, Rugs, etc., a full study of some one period style, or a comprehensive digest of the entire field as in this Study of Interior Decoration—which is as practical as it is complete. The practical value of the book is foremost, for it is avowedly a text-book; but it is also offered as an aid to those "who seek a helpful, practical guide to decorating and furnishing their homes."

The work is not impartial or impersonal, for the French Directoire style is all but omitted and things Victorian, but for a single exception, sweepingly condemned. The student is led to believe that Portuguese furniture takes precedence over Spanish—a position difficult to maintain in the light of our present knowledge of purely Portuguese work. The wares of the Orient are set aside with the dictum that "they are not easily adaptable to interior decoration." We agree that their adaptation is not easy, and the beginner doubtless needs a word of warning in their use, but Oriental decorative objects are too supremely decorative to be ignored, and are too readily obtainable to be impracticable.

But aside from these occasional personal preferences and interests, the book contains a mass of well assimilated material and, what is more to the purpose, shows a sane and sensible application of such data as are most needed in the work of decoration.

The index is excellent—a feature of great moment in such a work. The glossary is succinct; the list of books adequate; and very pertinent is the mention of Museums containing industrial art exhibitions as helpful for the student both for photographic source material and as the Mecca for possible travel.

Following "Suggestions to the Teacher" are chapters on Design in Interior Decoration; Historic Design in Interior Decoration; Color in Interior Decoration; Color Harmony in Interior Decoration; Main Backgrounds; Decorative Textiles; Window Draperies; Furniture in Ancient and Early Medieval Times; Furniture in Renaissance Italy; Furniture in France and other Continental Countries; Furniture in England; Furniture in America; Renovating Old Furniture; Accessories; Selecting Decorative Furnishings; Furnishing the Home; Continental Period Rooms; English and American Period Rooms; The Training of a Professional Interior Decorator.

G. G. G.